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THE DIAPASON

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CHICAGO, ILL., U.S.A., NOVEMBER 1, 1952

Subscription \$1.50 a Year—15 Cents a Copy

LARGE KILGEN ORGAN FOR LANSING CHURCH

HAS FIVE MANUAL DIVISIONS

Instrument of Three Manuals with
Echo and Fanfare Organs De-
signed for Plymouth Congre-
gational—The Stoplister.

The Kilgen Organ Company has received the order for a large three-manual instrument for Plymouth Congregational Church in Lansing, Mich. Besides the usual manual divisions there will be a fanfare organ and an echo organ. The specifications were drawn up by the organist, Richard E. Klausli. The fanfare organ will be playable from any manual or the pedals and will be affected by the couplers on the manual to which it is connected. The echo organ will be playable from the great and choir manuals.

Plymouth Church is one of the oldest congregations in Lansing. Alterations being made will permit the installation of the organ on one side of the chancel. The completion of the instrument is planned for the early part of 1953.

The stop specifications are as follows:

GREAT ORGAN.

Quintaten, 16 ft., 61 pipes.
Diapason, 8 ft., 61 pipes.
Hohl Flöte, 8 ft., 61 pipes.
Gemshorn, 8 ft., 61 pipes.
Principal, 4 ft., 61 pipes.
Flute, 4 ft., 61 pipes.
Twelfth, 2½ ft., 61 pipes.
Fifteenth, 2 ft., 61 pipes.
Mixture, 3 ranks, 183 pipes.
Chimes, 21 tubes.
Harp, 49 notes.

SWELL ORGAN.

Rohr Bourdon, 16 ft., 73 pipes.
Geigen Diapason, 8 ft., 73 pipes.
Rohr Flöte, 8 ft., 12 pipes.
Flauto Dolce, 8 ft., 73 pipes.
Flute Celeste, 8 ft., 61 pipes.
Viola de Gambe, 8 ft., 73 pipes.
Octave Geigen, 4 ft., 73 pipes.
Flute Triangular, 4 ft., 73 pipes.
Nasat, 2½ ft., 61 pipes.
Flautino, 2 ft., 61 pipes.
Scharf, 4 ranks, 244 pipes.
Mixture, 3 ranks, 183 pipes.
Fagotto, 16 ft., 73 pipes.
Trumpet, 8 ft., 73 pipes.
Oboe, 8 ft., 73 pipes.
Vox Humana, 8 ft., 73 pipes.
Clarion, 4 ft., 73 pipes.

CHOIR ORGAN.

Viola, 8 ft., 73 pipes.
Concert Flute, 8 ft., 73 pipes.
Dulciana, 8 ft., 73 pipes.
Unda Maris, 8 ft., 61 pipes.
Zart Flöte, 4 ft., 73 pipes.
Nazard, 2½ ft., 61 pipes.
Flageolet, 2 ft., 61 pipes.
Tierce, 1½ ft., 61 pipes.
Siffloë, 1 ft., 61 pipes.
Krummhörn, 8 ft., 73 pipes.
Chimes, 21 notes.
Harp, 49 bars.

FANFARE ORGAN.

Trompette, 8 ft., 73 pipes.
Clarion, 4 ft., 73 pipes.
Mixture, 5 ranks, 305 pipes.

ECHO ORGAN. (Manual)

Diapason, 8 ft., 73 pipes.
Gedeckt, 8 ft., 73 pipes.
Aeoline, 8 ft., 73 pipes.
Voix Celeste, 8 ft., 61 pipes.
Octave, 4 ft., 12 pipes.
Flute, 4 ft., 12 pipes.
Flautino, 2 ft., 12 pipes.
Mixture, 3 ranks, 183 pipes.
Oboe, 8 ft., 73 pipes.

(Pedal)

Bourdon, 16 ft., 12 pipes.
PEDAL ORGAN.

Contra Bass, 16 ft., 32 pipes.

Bourdon, 16 ft., 32 pipes.

Quintaten, 16 ft., 32 notes.

Rohr Bourdon, 16 ft., 32 notes.

Quinte, 10½ ft., 7 pipes.

Octave, 8 ft., 32 pipes.

Bass Flute, 8 ft., 12 pipes.

Flauto Dolce, 8 ft., 32 notes.

Super Octave, 4 ft., 12 pipes.

Block Flöte, 4 ft., 12 pipes.

Doublette, 2 ft., 12 pipes.

Mixture, 3 ranks (extended from Great),

36 pipes.

MARSHALL BIDWELL, TWENTY YEARS AT CARNEGIE INSTITUTE



DR. MARSHALL BIDWELL, organist and director of music at Carnegie Institute, Pittsburgh, marked his twentieth anniversary there Oct. 5 with a recital at Carnegie Music Hall at which he played favorites from his first programs there in October, 1932. Included were the following numbers: Overture to "Egmont," Beethoven; Prelude on an Old English Tune, Milford; Fantasie and Fugue in G minor and Sonatina from "God's Time Is Best," Bach; "Lever de Soleil," Jacob; "Praeludium," Järnefelt; "Remembrance," Brahms; Gavotte from "Mignon," Thomas; Andante Cantabile from Symphony 5, "The Lark's Song" and "Marche Slav," Tchaikovsky.

In his twenty years of free recitals at

Bombarde, 16 ft., 32 pipes.
Fagotto, 16 ft., 32 notes.
Bombarde, 8 ft., 12 pipes.
Trompette, 8 ft., 32 notes.
Clarion, 4 ft., 12 pipes.

PAUL R. MATTHEWS RETIRES AT INDIANAPOLIS CHURCH

Paul R. Matthews, dean of the Indiana Chapter of the American Guild of Organists, has retired as organist of the Tabernacle Presbyterian Church in Indianapolis, where he served thirty-eight years. Mr. Matthews became organist of that church after having been graduated from Wabash College in 1914. At the time of World War I Mr. Matthews was a member of the famous Lilly Base Hospital and he spent twenty months in France.

Church music has been an avocation with Mr. Matthews. His regular work is with the American Legion headquarters. Mr. Matthews has been dean of the Indiana Chapter for eight years.

Mr. Matthews is succeeded at the Tabernacle Presbyterian Church by Wyatt Insko, formerly at St. Luke's Episcopal Church in Ypsilanti, Mich.

ST. ITA'S CHURCH, CHICAGO, ARRANGES MONTHLY EVENTS

Beginning Nov. 9 at 3:30 p.m., there will be a series of organ and choral concerts on the second Sunday of each month at St. Ita's Catholic Church, 5500 North Broadway, Chicago, where Rene Dosogne is the organist, and choirs from several Chicago churches will participate. These programs are open to the public without charge. The first program, under the auspices of the Illinois Chapter, A.G.O., will be played by Dr. Arthur C. Becker, A.A.G.O., dean of the school of music, DePaul University. The choir of St. Vincent's Church, which is under the direction of Dr. Becker, will sing.

Carnegie Music Hall Dr. Bidwell has played about 1,500 programs and has worked continuously for a spirit of cooperation among civic groups in Pittsburgh. In 1951 he was chosen by the Junior Chamber of Commerce of that city to receive a special award in the field of music at the annual man-of-the-year dinner.

Dr. Bidwell's recital Oct. 19 was devoted to twentieth century composers in recognition of the current international exhibition of contemporary paintings in Pittsburgh. Composers represented on the program were Sowerby, Honegger, de Falla, Vaughan Williams, Dupré, de Maleingreau, Sibelius, Lecuona and Stravinsky.

M. SEARLE WRIGHT TAKES COLUMBIA UNIVERSITY POST

M. Searle Wright, F.A.G.O., has been appointed organist and choirmaster of St. Paul's Chapel at Columbia University, it was announced Oct. 6 by Professor Douglas Moore, executive officer of the music department. Mr. Wright succeeds the Rev. Dr. Lowell P. Beveridge, who held the post for the last twenty years, until his appointment recently as assistant professor of church music at Virginia Theological Seminary.

Mr. Wright has been active in the affairs of the American Guild of Organists for more than a decade and is the organization's national secretary. He became an associate in 1939 and a fellow in 1941. From 1944 until the present he

was organist and choirmaster of the Chapel of the Incarnation in New York City. In addition to his duties at Columbia Mr. Wright continues as a faculty member of the School of Sacred Music of Union Theological Seminary.

MILDRED ANDREWS AWARDED \$500 PRIZE BY OKLAHOMA "U"

Mildred Andrews, professor of organ at the University of Oklahoma, was awarded a prize of \$500 Sept. 8 by the university, having been chosen as one of ten outstanding professors on the faculty. Miss Andrews' work as a teacher is well-known in the organ profession. The last two winners of the A.G.O. national organ playing competitions were her pupils.

Miss Andrews has served as dean of the Oklahoma City Chapter of the A.G.O. She has been on the faculty of the University of Oklahoma since 1938. Miss Andrews holds degrees from the University of Oklahoma and the University of Michigan and has done graduate work under Dr. Palmer Christian, Arthur Poister and David McK. Williams. She also studied two summers with Marcel Dupré.

CHURCH MUSIC MEET IN BERN IS INSPIRING

EMINENT ORGANISTS HEARD

International Congress in Switzerland Marked by Recitals of Pronounced Merit—Virgil Fox Represents America.

By CAMIL VAN HULSE

The International Congress for Church Music, held in Bern, Switzerland, from Aug. 30 to Sept. 4, was an inspiring event. The program was a heavy one, the schedule crowded with recitals, conferences and lectures. Everything offered by the organizing committee was solid meat for the musician. In a statement delivered by Dr. Arnold Geering, professor of musicology at Bern University and president of the organizing committee, are expressed the primary aims of the congress—"to bring nations together, to gather professionals and lovers of church music of all faiths and to give them the opportunity to sound the inner meaning and vitality of sacred music."

It would be difficult to attempt to evaluate from an artistic standpoint the various events. The "Abendmusiken" were certainly remarkably well organized and offered an interesting diversity of program material. To this writer the unforgettable experience was the rendition of Pepping's "Passionsbericht des Matthäus" by the Spandauer Kantorei. This performance represented an ideal combination of a great masterpiece interpreted by a perfect medium. Written for a *cappella* mixed choir, Pepping's Passion music is of tremendous emotional impact and without a doubt contains some of the greatest vocal music written today. The performing group, led by Gottfried Grote, has few, if any, rivals; it is a revelation and a delight to hear them. They were heard again the next day when they had consented to illustrate a lecture on "Contemporary Evangelical Church Music" by Dr. E. Nievergelt in the university auditorium. Significantly this lecture was the only one of many which drew a capacity audience, including standees. Another outstanding "Abendmusik" was the performance of Bach's "Catechismus" (third part of the "Clavierübung") under the direction of Hans Studer, with Kurt Senn, organist of the Münster, at the organ. The Golden Age Singers had come from London to give the opening program of the convention. Their leader, Margaret Field-Hyde, has created a remarkably beautiful and supple vocal ensemble and recreates the loveliness of golden age music to perfection.

An evening concert for orchestra and organ brought, besides a Bach cantata, four interesting contemporary works. Pierre Segond, well-known concert organist from Geneva, and Alf Linder, a fresh and vigorous musician from Stockholm, presided at the organ. Walter Kägi of Bern led the orchestra.

The Münster Dom was a perfect setting for all but two of the concerts; its acoustics are remarkably good. A surprise came to the audience when H. Schneeberger played one of the violin solo sonatas of Bach from the organ loft. Even those sitting so far back as hardly to distinguish the performer could hear every note clearly.

The Mass in E minor of Bruckner and a new mass by W. Burkhardt, Swiss composer, drew capacity audiences. The second work suffered somewhat from bombastic writing on one hand and from insufficient preparation on the other.

As to the organ music, no better balanced diet could have been presented. The pre-classics, the classics, the romantics and the contemporaries all were there. And all styles of organ playing were represented as well, from the staunch old-school purists to the present day "iconoclasts" of America. The names and na-

Performing artists were: Lans, London; Linder, Paris; Peeters, Belgium; Segond and England; Vignanelli, Rome. I'd like to write about all these and their performances, but time does not permit. Since, however, my review is written for THE DIAPASON, it will not be out of place to say a word about Virgil Fox, the only American performer. (The writer was the only American delegate registered.) When Fox plays for the average European-trained musician his dazzling performance elicits a stream of superlatives—"phenomenal," "unbelievable," "grandiose" and others were among the adjectives actually heard after his recital. But when a crowd of well-wishers and admirers gathers around the artist, Virgil is full of apologies. He apologizes for his style, which, as he puts it, is something different from what they are accustomed to hearing. This, in my humble opinion, is a superfluous gesture. Virgil does not have to apologize for his style any more than any young virtuoso in the U.S.A. This contemporary style of playing has grown up and developed around the American organ, American life and American ideologies. There is no reason why any one should make apologies for expressing his emotions and his artistry in his own way. We believe that the new style has as good a right to be as the old style. No one would deny to the new music the right to exist side by side with the old music. Will Virgil Fox forgive me for introducing this personal note in my review? If our old professors were right in claiming that contact with the music and style of old masters is salutary for us, then I assert that it is salutary for some die-hard conservatives to be brought face to face with the strength and vigor of the younger generation. More power to them! To them belongs the future. Bach was a rebel and a firebrand in his day!

THE DIAPASON.

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WILLIAM H. BARNES OPENS
ORGAN HE GAVE FOR CHAPEL

A large number of friends and invited guests were present Sept. 30 to hear Dr. William H. Barnes play the dedicatory recital on the organ given by him and Mrs. Barnes to Garrett Biblical Institute, adjacent to the campus of Northwestern University in Evanston, Ill. The newly-completed chapel is of modified Gothic design and the organ is installed in chambers on both sides of the chancel. This was the first public service since the chapel was finished.

The three-manual instrument was designed by Dr. Barnes and contains pipes from four builders. The new parts were made by the Reuter Organ Company and the assembling and finishing were done by F. C. Wicha & Son of Chicago. The stoplist appeared in the June, 1951, issue of THE DIAPASON. In his introductory remarks Dr. Barnes called attention to the fact that no acoustical material had been used in the chapel and that he considered the room ideal for the enjoyment of organ music.

Dr. Barnes chose a program which demonstrated the varied tonal resources of the instrument. He opened his program with Wesley's "Choral Song" and continued with the intricate Symphonic Chorale, "Jesus, Still Lead On," by Karg-Elert. His playing of this work was a highlight of the evening. The remainder of his program consisted of the following selections: "Dialogue for Trumpets," Clerambault; Fantasy on "Brother James' Air," Darke; Scherzetto, Vierne; "Poème Mystique," Purvis; Two Improvisations on Gregorian Melodies, Titcomb; "Dreams," McAmis; Toccata, Boellmann; Sinfonia to "God's Time Is Best" and Chorale and Variations, "O God, Thou Faithful God," Bach. At the conclusion of the recital a reception was held in honor of the donors.

HANDEL'S "ISRAEL IN EGYPT" will be sung by the University of Chicago choir at a Sunday afternoon concert at 3 o'clock Nov. 9 in Rockefeller Memorial Chapel. Richard Vikstrom, director of chapel music, will direct the program, at which members of the Chicago Symphony Orchestra will play. Heinrich Fleischer will play the organ accompaniment.



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PETERS EDITION

MUSIC CALENDAR 1953

Contains reproductions of a painting of Johann Sebastian Bach and drawings of John Blow, François Couperin, and Orlando Lassus; also, other reproductions of works on musical subjects by Leonardo da Vinci, Donatello, Hogarth, Memling, Rembrandt, and Rodin. Individuals and groups of musicians are represented with instruments of various countries and centuries, as illustrated through the media of painting, drawing, woodcut, architecture, sculpture, ivory, enamel, mosaic, and tapestry—in addition to several musical manuscripts with examples of ancient and modern notation.

Commemorating the five-hundredth anniversary of the death of John Dunstable (d. 24 December 1453), one page of the Peters Edition Music Calendar for 1953 is devoted to a photographic reproduction of the first page of the manuscript of the four-part setting of *Veni Sancte Spiritus* by Dunstable.

Factual information appears on the reverse of each page, representing a two-week period, concerning important dates of music history and biography, including contemporary composers, music educators, and other personalities in the music world.

Printed on superior paper and bound attractively in the familiar Peters Edition green cover, the Music Calendar for 1953 continues to represent the Peters Edition standard of distinction in content and appearance. As a gift, it should prove valuable and welcome to the teacher, student, and music lover in general, with its interest and usefulness continuing throughout the year.

Peters Edition Music Calendar for 1953
Publication date: September 1952; Limited Edition. Price: \$2.00

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MORE ORGAN MUSIC

The following numbers have been received since our catalogs were printed. We suggest you cut out this list for future reference.

Andante (Symphony #4).....	Mendelssohn
Chorale Fantasia on "St. Magnus".....	A. P. Porter
Concerto in G Minor.....	Germiniani
Gavotta.....	G. B. Martini/Beard
Gavotte, Minuet and Tambourin.....	G. F. Handel
L'Abeille (The Bee).....	F. Schubert
Minuet.....	A. G. Mathew
Overture to "Saul".....	G. F. Handel
Pastoral Prelude on "St. Michael".....	J. S. Scott
Presto from Sinfonia.....	J. S. Bach
Prologue.....	L. Henniker
Rondeau (La Musette).....	F. Dandrieu
Saraband and Balletto.....	G. B. Martini/H. Wall
Sarabanda and Giga.....	D. Zipoli/H. Wall
Variations on Quater Chimes of Malines.....	J. Matthews
Verset.....	Waters

The following edited and arranged by Harry Wall

Allegro from Concerto in C.....	Wm. Felton
Clavier Fantasia in A Minor.....	J. S. Bach
Fugue in A Minor.....	G. F. Handel
Gavotte in G.....	Jean P. Rameau
Holsworth Church Bells.....	S. S. Wesley
Incidental Music in "Comus".....	T. A. Arne
Minuet and Variations.....	John Stanley
Prelude and Fugue in F Minor.....	G. F. Handel
Rondeaux, "Les Fifres".....	F. Dandrieu
Rondo.....	Clementi
Scherzando.....	Joseph Haydn
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NOVEMBER 1, 1952

—3—

THE DIAPASON

JULIAN WILLIAMS**JULIAN WILLIAMS RESUMES RECITALS IN SEWICKLEY, P.I.**

Monthly organ recitals have been resumed at St. Stephen's Church in Sewickley, Pa., and the first in the new series was played Oct. 6 by Julian Williams, organist of the church. The chancel was rebuilt and the organ modernized in the summer. The instrument is a three-manual Austin of 1914.

The opening recital was attended by a large number of people. Mr. Williams played the following numbers: Prelude and Fugue in C major, Bach; "Messe Solonelle," Couperin; Prelude and Fugue in D major, Buxtehude; Two Preludes on Welsh Hymn-tunes, Vaughan Williams; "Benedictus," Reger; Ballade in D, Clokey; Chorale in B minor, Franck.

Mr. Williams went to St. Stephen's Church in 1926, succeeding Arthur B. Jennings. Mr. Williams has been heard in recitals throughout the country. In 1931 he played at the general convention of the A.G.O. in Indianapolis and in 1937 he was a recitalist at the Cincinnati convention. In 1933 he played for the N.A.O. convention in Chicago. He also was heard at the New York world's fair in 1939 and 1940 and has made tours in the East and the Middle West. Before going to St. Stephen's Mr. Williams held positions in the Middle West, the East and the South.

SIR HUGH ROBERTSON, FAMED CHORAL CONDUCTOR, DEAD

Sir Hugh Robertson, who founded and conducted the world-famous Glasgow Orpheus Choir, died Oct. 7 in Glasgow at the age of 78. He was well known as an adjudicator for choirs in Canada as well as England.

Sir Hugh, who was knighted in 1931, began his choir in a Glasgow basement in 1906 with a handful of people who could not read music. The organization, composed on that occasion of fifty singers, made its first American appearance in October, 1925, in Carnegie Hall, New York. Sir Hugh was a lecturer, journalist and composer. He was the author of "Choir Training" and "Kirsteen," both plays, and a collection of humorous sketches entitled "Curdies."

ELMER A. TIDMARSH PLAYS IN TWO PARIS CATHEDRALS

Dr. Elmer A. Tidmarsh of Union College, Schenectady, N. Y. played for services last summer in the American Cathedral in Paris, presiding at the large four-manual Cavaille-Coll organ. He also played in the Cathedral of Notre Dame in Paris as a guest of Count Saint-Martin. Dr. Tidmarsh resumed his series of organ recitals at Union College Oct. 5, playing on the first Sunday of each month. Dr. Tidmarsh directs the Thursday Musical Club, the Schubert Club of Schenectady, the Musical Art Club and the Troy Vocal Society of Troy, the Monday Musical Club Chorus of Albany, the Singers' Club and the Euterpe Club of Poughkeepsie. He expects to visit colleges in the East this fall, giving lectures and recitals for the Association of American Colleges.

DR. AND MRS. PHILIP JAMES announce the birth of a daughter, Vivien, on Sept. 27 at the Freeport, L. I., hospital. Dr. James, well-known composer, is head of the music department of New York University's graduate school. Mrs. James is the former Miss Helga Boyer.

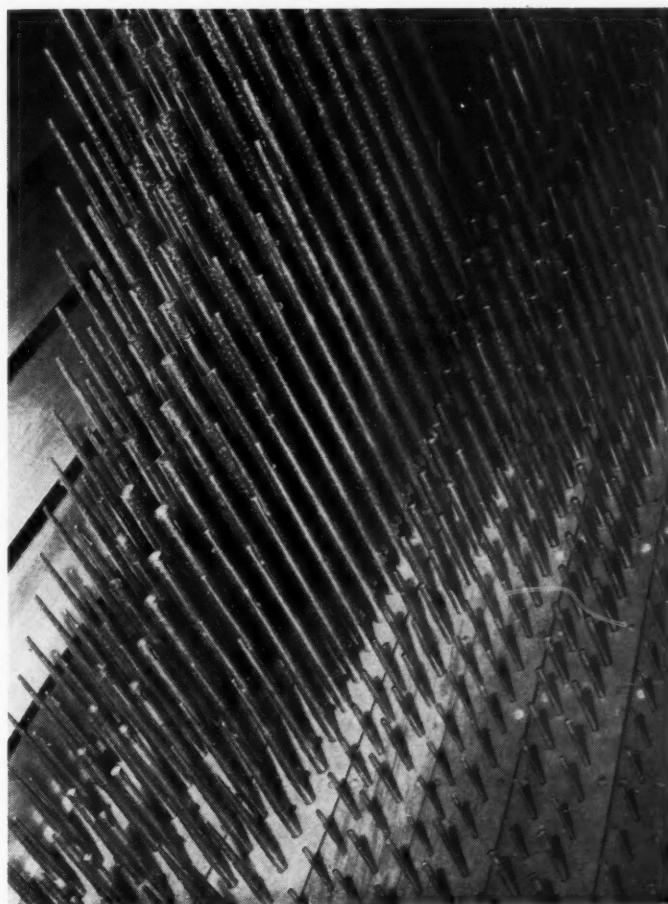
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To appreciate and judge a complex sound texture in the organ requires as much familiarity and background as does intelligent listening to a symphony orchestra.

The undiscriminating ear is satisfied with simple sounds which possess the element of smoothness. With additional experience in listening, the simple tone becomes banal and obvious, and a more interesting or varied texture is necessary for aural satisfaction.

It has been the particular concern of the AEOLIAN-SKINNER technical staff to produce a satisfying ensemble blend, yet at the same time to allow individual voices to possess life and tonal character. When this is done, the instrument possesses satisfactory tone for both poetic and architectural music.

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ST. STEPHEN'S BUYS ORGAN

Three-Manual Instrument Is Designed for Church Where H. Alexander Matthews Plays—Edifice Noted for Works of Art.

A three-manual organ of thirty-eight ranks is being built for St. Stephen's Episcopal Church, Philadelphia, by the Wicks Organ Company. This is the church served by Dr. H. Alexander Matthews, well-known organist and composer.

St. Stephen's, in downtown Philadelphia, is noted for the impressive works of art which have been placed there as memorials. One of these is a Venetian mosaic altar picture of the Last Supper, made in London in 1889. It covers a surface of more than sixty square feet and contains 180,000 pieces of Venetian glass. Above the altar picture is a reredos and medallion window depicting the life of St. Stephen, wrought in Tiffany favrile glass of thirteenth century design.

The organ was designed by Dr. Matthews in collaboration with R. P. Matthews, Eastern representative of the Wicks Organ Company. A feature will be a floating echo division. The stoplist is as follows:

GREAT ORGAN.

Contra Gamba, 16 ft. 12 pipes.
Open Diapason, 8 ft., 61 pipes.
Second Open Diapason, 8 ft., 61 pipes.
Hohl Flöte, 8 ft., 61 pipes.
Gamba, 8 ft., 61 pipes.
Gemshorn, 8 ft., 61 pipes.
Principal, 4 ft., 61 pipes.
Harmonic Flute, 4 ft., 61 pipes.
Gemshorn, 4 ft., 12 pipes.
Twelfth, 2½ ft., 61 notes.
Fifteenth, 2 ft., 61 notes.
Mixture, 3 ranks, 183 pipes.
English Trumpet (Choir), 8 ft., 61 notes.

SWELL ORGAN.

Lieblich Gedekt, 16 ft., 85 pipes.
Diapason, 8 ft., 73 pipes.
Stopped Flute, 8 ft., 73 notes.
Salicional, 8 ft., 73 pipes.
Voix Celeste, 8 ft., 61 pipes.
Flauto Traverso, 4 ft., 73 pipes.
Octave, 4 ft., 73 pipes.

Nazard, 2½ ft., 61 notes.

Harmonic Piccolo, 2 ft., 61 notes.

Cornet, 3 ranks, 183 pipes.

Contra Fagotto, 16 ft., 85 pipes.

Oboe, 8 ft., 73 notes.

Cornoepan, 8 ft., 73 pipes.

Clarion, 4 ft., 12 pipes.

CHOIR ORGAN.

Clarabella, 8 ft., 73 pipes.

Viola, 8 ft., 73 pipes.

Dulciana, 8 ft., 85 pipes.

Unda Maris, 8 ft., 61 pipes.

Flute, 4 ft., 12 pipes.

Dulciana, 4 ft., 73 notes.

Dulciana Quint, 2½ ft., 61 notes.

Dulcet, 2 ft., 61 notes.

Clarinet, 8 ft., 73 pipes.

Engl'sh Trumpet, 8 ft., 73 pipes.

ECHO ORGAN.

F'Auto Dolce, 8 ft., 61 pipes.

F'Auto Celeste, 8 ft., 61 pipes.

Viole d'Orchestre, 8 ft., 61 pipes.

Celeste, 8 ft., 49 pipes.

Fern Flöte, 8 ft., 61 pipes.

English Horn, 8 ft., 61 pipes.

Vox Humana, 8 ft., 61 pipes.

PEDAL ORGAN.

Open Diapason, 16 ft., 32 pipes.

Bourdon, 16 ft., 32 pipes.

Violone, 16 ft., 12 pipes.

Lieblich Gedekt (Swell), 16 ft., 32 notes.

Dulciana, 16 ft., 12 pipes.

Principale, 8 ft., 32 pipes.

Bourdon, 8 ft., 12 pipes.

Flauto Dolce, 8 ft., 32 notes.

Cello, 8 ft., 32 pipes.

Dulciana, 8 ft., 32 notes.

Choral Bass, 4 ft., 32 notes.

Super-Octave, 4 ft., 12 pipes.

Quint, 10½ ft., 32 notes.

Contra Fagotto (Swell), 16 ft., 32 notes.

Trumpet (Choir), 8 ft., 32 notes.

**CHURCH IN MOUNT VERNON, N. Y.,
ENGAGES DEWAYNE W. GRAMLY**

DeWayne W. Gramly of New Rochelle, N. Y., organist-choirmaster of St. Mary's Episcopal Church, Manhattanville, for the last four years, has been engaged as organist and choir director at Trinity Episcopal Church, Mount Vernon.

Mr. Gramly, son of a priest of the Episcopal Church in the Diocese of Nebraska, is a graduate of Wayne (Neb.) State Teachers' College and has done graduate work at Columbia University. He also has studied with Norman Coke-Jephcott at the Cathedral of St. John the Divine.

1952 Christmas Songs

**Go Tell it on the Mountain John W. Work
Med.-high and Low**

**Like Frosted Snow the Sheep Lay There Amy Worth
High**

**Christmas (Long, Long Ago, Upon a Winter Night)
French Carol Arr. Nancy Loring
Medium**

**Song of the Wise Men Austin C. Lovelace
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From Vol. 19 (separately):

**Along the Street I Hear S.A.T.B. 20
Along the Street I Hear T.T.B.B. 20
It Was in the Cold of Winter } S.A.T.B. 15
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PARVIN TITUS



A. Madeley Richardson, Percy Goetschius and Franklin Robinson.

In 1919 Mr. Titus went to New Orleans to become organist of Christ Church Cathedral. In New Orleans he was also an instructor in organ at Newcomb College, Tulane University, and at the New Orleans Conservatory.

After three years in the South Mr. Titus returned to New York and was appointed organist and choirmaster at St. Luke's Church in Roselle and later at Trinity Church, Cranford, N. J. At the same time he studied under Dethier. Then he received the appointment as organist and choirmaster at St. Paul's Church, Brooklyn.

In 1924 Mr. Titus moved to Cincinnati to be head of the organ department at the Cincinnati Conservatory of Music and organist and choirmaster of the Church of the Advent. Three years later a larger church post was offered to him at Christ Church, where he has been at the console since 1927.

Mr. Titus has announced a series of musical services at Christ Church for this season. They are as follows: Nov. 2, Brahms' Requiem; Nov. 30, music for organ, strings and soprano; Dec. 21, candlelight carol service; Dec. 28, Boar's Head and Yule Log festival; Jan. 25, selections from Bach's Mass in B minor; Feb. 25, Byrd's Mass for four voices and Kodaly's Te Deum; March 29, Charles Wood's "Passion according to St. Mark"; April 26, Honegger's "King David."

LUCIA ROGGMAN HONORED;

AT IOWA POST FIFTY YEARS

A special service was held Sept. 28 at St. Paul's Lutheran Church in Garnavillo, Iowa, to mark the fiftieth anniversary of Miss Lucia Roggman as organist. The Rev. K. William Braun, a former pastor, was speaker at the service. It was in the time of Mr. Braun's pastorate that a three-manual Wicks organ was installed at St. Paul's. Mr. Braun paid tribute to the efficient, faithful and unselfish service of Miss Roggman. After the service there was a banquet.

THE TWENTY-FIFTH ANNIVERSARY of Parvin Titus at Christ Church, Cincinnati, was marked Oct. 19 by a service of thanksgiving and rededication at that church. Invitations were sent to all the former choristers who had served under Mr. Titus to participate in this service. Choral evensong and a group of anthems were sung under Mr. Titus' direction. The sermon was by the Rt. Rev. Nelson M. Burroughs, D.D., Bishop of Ohio, who was formerly rector of Christ Church. A gift of silver was presented to Mr. Titus and there was a choir alumni supper in the parish-house after the service.

Mr. Titus was born at Elizabeth, N. J., Dec. 26, 1896. When he was 7 years old he began the study of music under teachers in Roselle, N. J., and continued this until he was graduated from the Roselle high school in 1914. That year he entered the Institute of Musical Art in New York and studied piano under Harriet Scholder, organ under Gaston M. Dethier and harmony and composition under Dr.

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Handel's "Messiah" Revealed by Study in Original Form

[Address delivered at the national convention of the American Guild of Organists by the conductor of the Oratorio Society of New York and chairman of the department of music of University College, New York University.]

By ALFRED M. GREENFIELD

The Oratorio Society of New York was founded in 1873 by Dr. Leopold Damrosch, father of the late Walter Damrosch. The first oratorio to be sung by the society was Handel's "Samson," which was performed at the end of the society's first season. In the second season of the organization "The Messiah" was given and it has been presented annually ever since then. In fact, for many years, two performances were given every season, which accounts for the 128 renditions of the great work so far.

In 1947, under my direction, the society celebrated its diamond jubilee by performing the complete "Messiah" with orchestra Dec. 20 at Carnegie Hall in New York City. This was the first uncut performance of the work with orchestra in this country. Since then the society has continued annually to sing every note of Handel's masterpiece.

My active association with "The Messiah" dates back to early childhood. Like many of you, I was steeped in the traditions of oratorio by one highly respected and recognized in his field. In fact, the one responsible for my early training is now residing in San Francisco. I refer to George H. Fairclough, who for many years was organist and choirmaster at St. John's Episcopal Church in St. Paul, Minn. I was 8 years old when I became soprano soloist of his choir of sixty boys and men. The first time I sang the four recitations from "The Messiah" for him, he seemed rather amused when I reached the end of the second recitation, because instead of singing "and they were sore afraid," I sang "and they were sort afraid"! I feel that I owe a great debt of gratitude to Mr. Fairclough for my early training in the field of oratorio and church music.

The study I have made since 1943 of this greatest of all oratorios has been a tremendous inspiration and revelation to me. Last summer I spent fifteen hours discussing the interpretation of "The Messiah" with graduate students at the Columbia University summer school and the School of Sacred Music, Union Theological Seminary.

Handel was a man of the world, first known as a composer of opera. He turned to oratorio as we know it today by reason of several circumstances. The unexpected success of the "Beggar's Opera" in London put an end to Handel's influence as an opera composer. The ruling of the Bishop of London barred any Biblical subject from being performed with action or scenery, and his choristers were not allowed to take part in any performance within the diocese. The regular requirement that opera performances were not permitted on Wednesdays and Fridays during the Lenten season affected Handel's exchequer.

Handel was an affluent and astute business man interested in financial gain no less than musical success. He was aware of the Englishman's familiarity with the Scriptures. He himself knew well the Bible, which became the source of his sacred oratorios. By presenting the religious dramas without action or scenery he no longer felt the competition of Gay's opera; in effect, the ruling of the bishop became void and Wednesdays and Fridays during Lent were no obstacle to the performance of oratorio. To compensate for the lack of action and scenery in his oratorios, the chorus was made more prominent and dramatically important. Robert Manson Myers in his admirable book, "Handel's Messiah," defines Handel's innovation thus: "In eighteenth-century England 'oratorio' signified a narrative poem treating a Biblical or legendary theme in a lyric-dramatic-epic form, set to elaborate music for solo and chorus, performed with organ and orchestral accompaniment and produced in a concert hall or theater without costume, scenery or dramatic action." With few exceptions

this definition covers oratorio as we know it today.

In 1784, by command of George III, the centennial of Handel's birth was celebrated with a gala performance of "The Messiah" in Westminster Abbey. For this great event there were 275 in the chorus and 250 in the orchestra. It was customary in those days for an oratorio chorus to be supported by an equal number of instruments. Later the number of instruments was reduced with new orchestrations, by Mozart, Granz and Prout. Ebenezer Prout made no attempt to maintain the original orchestral coloring of "The Messiah." For many years the standard available instrumentation was that of Prout. In 1939 Peters came out with a score using the original instrumentation, but since the date of the publication coincided with the beginning of World War II very few copies reached this country and no orchestral parts, as far as I know. Albert Stoessel gradually dropped the use of the Prout instrumentation and endeavored to restore the original instrumentation, requiring considerable manuscript work on his part. I was very much impressed during my fifteen years as his assistant conductor with his restoration work and was quite intrigued with the beauty of the orchestral coloring of Handel's original instrumentation. Ever since I was appointed conductor of the Oratorio Society of New York, following Albert Stoessel's untimely passing in 1943, I have devoted my energies to performing "The Messiah" as it was performed in Handel's time with the use of the original instrumentation.

I mentioned at the beginning of my remarks that the Oratorio Society gave the first complete performance in America of Handel's "The Messiah" with orchestral accompaniment five years ago last December. For this performance we used for the first time a new edition of "The Messiah" compiled and edited by Dr. J. M. Coopersmith. Dr. Coopersmith is at present a member of the staff of the Library of Congress in Washington. He is an alumnus of New York University and Harvard. He spent fifteen years in research in the field of Handel, during which time he gathered enough unpublished original manuscript material of Handel to fill ten or more volumes. His contact with at least six autograph scores of "The Messiah," including various alterations, transpositions and reworkings of Handel, made his edition, with its seventeen variant versions, the most scholarly, comprehensive and accurate edition available. Prior to the performance I have mentioned, Dr. Coopersmith and I spent eight hours one day clarifying every detail about which I had any question.

Throughout the last five years I have come to feel more and more strongly that Handel knew what he wanted, knew how to express his ideas and knew the English language better than many Brits will admit. How often words have been altered and shifted in his "The Messiah" arias with the excuse that Handel, after all, was a foreigner and did not know his English! When I first heard "He Was Despised" and "I Know that My Redeemer Liveth" with ornamentation I was shocked. As I have become familiar with it those arias now seem empty and merely outlined without it. Nineteenth century composers developed the use of detailed expression marks with rubatos, accelerando, ritards, crescendo and diminuendo molto and emotional indications. Seventeenth and eighteenth century music is characterized by contrasting and steady rhythms, economy of dynamic marks, phrasing and tempo indications. (By "tempo" I do not mean measure signatures but qualities of movement such as grave, allegro, vivace, etc.)

There is something basic about the music of Bach and Handel. It is like the structure of a tree with its firm roots, sturdy trunk and graceful branches. Music of the romantic period is like the blossoms and leaves of the tree that freshly appear each spring, nourished by the basic structure. The blossoms and leaves come and go and we enjoy and anticipate the contrasts of the seasons, but the roots, trunk and branches appear basically the same as the structure develops and grows. And so in performing "The Messiah" we try to maintain the characteristics of the period in which it was written. Each season we use one or more variant versions in our presentation. An especially effective one is the first version of "Rejoice Greatly," the only one in

the original manuscript. The standard version was written later. This first version is a *da capo* aria written in 12/8 measure throughout and is almost like a gigue. Most of the arias for lower voices which Handel has transposed or rewritten for soprano seem more effective when sung by the soprano, especially "He Was Despised," transposed from E flat up to B flat; and "Thou Art Gone Up on High" transposed from D minor to G minor. There are four versions of "Thou Art Gone Up on High" and five versions of "How Beautiful Are the Feet." All of them are effective.

It is sad ever to cut a note from a performance or to change the order of its continuity. When the continuity is maintained the work actually seems shorter than when performed with cuts. This is the feeling expressed by the members of the chorus of the Oratorio Society and felt by most of our subscribers. I urge you to read the complete text and you will marvel at its content. This should be our first approach, as it was Handel's first approach, and we will then never do an incomplete "Messiah."

In almost all incomplete performances part 2 and part 3 suffer most. In part 2 we generally hear the chorus "Behold, the Lamb of God," followed by only the first part of the *da capo* aria, "He Was Despised," omitting the effective middle section, "He Gave His Back to the Smelters." If the contralto would stop wallowing in this very expressive number she could sing all three parts within the same time period she generally takes to emoting the first part. To continue our discussion of incomplete performances, the chorus "Surely He Hath Borne Our Griefs" is generally sung. Then follows a generous omission of the choruses "And with His Stripes Are We Healed," "All We Like Sheep," the arioso "All They That See Him, Laugh Him to Scorn," followed by the chorus "He Trusted in God." The next number rendered is "Thy Rebuke Hath Broken His Heart," followed by "Behold and See if There Be Any Sorrow," "Thy Rebuke" and "Behold and See" have absolutely no significance or place in a performance of this work if not preceded by the intense text of the rebuke from the seventh and eighth verses of the Twenty-second Psalm. This vivid picture Handel has set to a hard and relentless accompaniment for solo voice. "All they that see Him laugh Him to scorn"; "They shoot out their lips and shake their heads saying"—followed by the derisive and heartless chorus, "He trusted in God that He would deliver him; let Him deliver him if He delight in him" gives meaning and reason for "Thy rebuke hath broken his heart; he is full of heaviness; he looked for some to have pity on him, but there was no man; neither found he any to comfort him," "Behold and see if there be any sorrow

like unto his sorrow." Again, the next eight numbers are often omitted, which is much too vital a cut from a very dramatic section of this incomparable work. "Why Do the Nations" is generally the next number to be heard, followed by the "Hallelujah Chorus," with three omissions in between.

In Part 3, "I Know that My Redeemer Liveth," "The Trumpet Shall Sound" and the chorus "Worthy Is the Lamb" are about the only numbers we hear in the average performance. The first time I ever heard the soprano aria "If God Be for us, Who Can Be Against Us," which just preceded the final chorus, was in 1947, when the Oratorio Society gave the first complete performance referred to earlier. Of all the arias in "The Messiah" this is my favorite. Instrumentally it is more like Bach than Handel. The combination of Handel with a little flavor of Bach is very pleasing to hear.

I do believe that the compilation of the text of the complete "Messiah" was heaven directed, certainly by one, whether worldly minded or not, who was receptive to the great call of Wisdom. The text is drawn from fourteen books from the King James version of the Bible. Forty-six citations are from seven books of the Old Testament, with twenty-one citations from Isaiah and fifteen from the Psalms; thirty-three citations are from seven books of the New Testament with eleven citations from I Corinthians, six from Luke, five from Revelation and so on.

As you all know, the music for "The Messiah" was composed in just twenty-four days. It was evidently well in Handel's mind, for in the original manuscript we find he wrote the work out in full score with very few corrections and changes. One interesting change is found in "I Know that My Redeemer Liveth" in measures 127 and 128 and measures 135 and 136. Here we find the words "the first fruits of them that sleep." Handel crossed out the words "fruits of them" and above the staff put "fruits" on the third quarter of the measure, and "of them" on the first and second quarter of the following measure. In this change he removed "fruits" from the stress of the first beat to the weak third beat, thereby assuring the languid quality of this phrase.

It is said that Handel conducted thirty-nine performances of "The Messiah" and most of them for charity, including eleven presentations for the London Foundling Hospital in its chapel. It is generally conceded that no work in the history of music has had so many performances as "The Messiah." Its message is needed today in this world of turmoil more than ever before. It knows no race, color or creed—not even the so-called "Iron Curtain." It is universal in its appeal and there is healing and comfort in its wings.

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NOVEMBER 1, 1952

—7—

THE DIAPASON

PRESTON ROCKHOLT OPENS
SERIES AT CHICAGO CHURCH

Preston Rockholt, organist and choir-master of St. James' Methodist Church, Chicago, opened a winter series of musical services at that church with a recital Oct. 19. Mr. Rockholt played the following numbers: Prelude, Fugue and Chaconne, Buxtehude; Flute Solo, Arne; Fantasie on "Ein feste Burg," Bach; "Chant de May," Jongen; Preludes on "Ye Sons and Daughters" and "O How Blest," Willan; First Movement, Symphony in G, Sowerby; "Song of Peace," Langlais; Prelude and Fugue in G minor, Dupré.

Other musical events scheduled at St. James' Church include a recital by E. Power Biggs Jan. 16 and choral evensong on the first Sundays of December, February and April. There will be a program of contemporary organ literature May 5 with several organists participating.

Before his recent appointment at St. James' Church Mr. Rockholt was director of music at the Villa Park, Ill., Congregational Church. He holds the master of music degree from the American Conservatory. Mr. Rockholt is heard regularly in recitals broadcast from stations WOJA and WMFI.

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Ernest White, well-known organist, and others equally eminent have been engaged to make up the editorial staff and the public is assured that all efforts will be made to keep up the standards of this edition. The subscription plan is again adopted, subscription price being \$18 a year for the fifteen folios.

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Master and Friend; An Intimate Sketch of Dr. Harry Jepson

By SETH BINGHAM

With the passing of Harry Benjamin Jepson (born Aug. 16, 1870, died Aug. 23, 1952) the organ profession loses a virile, inspiring artist who has left his imprint on a whole generation of church musicians. His was a proud and courtly spirit, unblemished by self-pride or egotism—a spirit which commanded unwavering loyalty and won lifelong friends. An article in the August, 1936, DIAPASON by Pauline Voorhees, one of his finest pupils, and the account of his career in the October, 1952, issue provide abundant evidence of Dr. Jepson's exceptional professional qualities. As one who was privileged to share his close and unbroken friendship from the time I entered Yale, I would like to recall something of the intimate human side of Harry Jepson the man.

For me Yale at the turn of the century was a collection of remarkable personalities: Prexy Hadley; the suave and ironic Greek professor "Limp" Reynolds; Billy Phelps, Yale's inimitable playboy-pundit; crusty old Bill Sumner lecturing on steapogenous women in anthropology; Horatio Parker, dean of the music school; Tutor Farr, an American "Mr. Chips" for hundreds of Yale boys; my classmate 'Rastus' Pierce (from playboy to distinguished Yale scholar); my fraternity brother Brian Hooker of "Working Girl" and "Cyrano" fame; old Mr. Dennison, the organ caretaker, and other striking figures. But for many of us first, last and always was "Jep," or "Jeppy," affectionately remembered by thousands of Yale men who have all but forgotten the names of their other instructors.

When I first met him Jepson, then slightly over 30, was a man of medium height and athletic build, his physical vitality reflected in the resolute lines of the face and dark, penetrating eyes. Benjamin Jepson, Harry's father, was said to be one-quarter Spanish. The son bore the aristocratic and distinguished appearance of a Velasquez portrait and might easily have passed for a Spaniard. Though born and bred a Connecticut Yankee, this exotic strain probably accounted for his gift of saying or doing things "just not done" in provincial, ivy-grown New Haven with its carefully screened college hierarchy and exclusive social set. Moreover, he could get away with it, for he packed a ready wit and a lightning riposte. Even his way of telling stories—tall ones, some of them—was all his own.

Numberless are the anecdotes concerning Jepson. On one of his last American concert tours Alexandre Guilmant came to New Haven. Jepson, who had never made his acquaintance, was to meet Guilmant and escort him to Woolsey Hall. As he saw him step down from the train Jep suddenly realized that he knew no French and that probably Guilmant knew no English. Advancing with outstretched hands, Harry greeted him in his best restaurant French: "Pate-de-fois-gras!" The white-bearded Guilmant looked startled, then with a broad grin clasped Jeppy's hand and came back with "Ros' bif, ros' bif!" thereby cementing their cordial friendship.

Just off-stage in Woolsey Hall one afternoon a few of us were chatting with Jep, who stood smoking his pipe, awaiting the moment to begin his recital. Suddenly the hour struck. In his haste Jepson walked on the stage pipe in mouth, but instantly thrust it into his coat pocket. He then gave a fine if somewhat accelerated performance of Bach's F minor

Toccata while we kept our thumbs crossed hoping he wouldn't catch fire. Luck was with him.

Jepson had original and picturesque names for nearly everybody. He called Horatio Parker "Billy," his friend Coe "The Colonel" and so on. Our university treasurer was Lee McClung, of presumably good Scotch or Irish ancestry. I overheard this telephone conversation one day—Jepson: "Hello! Lee Lung?" Annoyed answer: "No, McClung." Jep: "Well, Muck Lung, if you don't sign those requisitions I'll knock your Chinese block off!"

If he needed a larger choir budget for the following season, Jep didn't "respectfully request" it. He told them what it was going to be—and he got it! Professor Jepson had a way with him. An inveterate sailor, wise in the ways of the sea, timber hitches and all, Harry built at least three "bigger and better" sailboats, had some thrilling adventures and got no end of fun a-sailing. The recipient of various academic degrees and honors, Jepson, an anti-stuffed shirt if ever there were one, cared nothing for such synthetic off!

A few seasons ago I called on Harry at his summer home in Noank, Conn. He had come through a serious operation some time earlier. We had a couple of "old-fashioned." He had asked his doctor if it would be all right for him to take two of these daily for the rest of his life. The doc said O. K. "That's fine," said Jep, "I was going to anyway."

I last saw Harry in New Haven in May of this year. He humorously confessed he was getting old and complained of occasional dizzy spells, but the mind and the glance were as keen as ever. After luncheon we strolled over to Battell Chapel, where Frank Bozian demonstrated the new double-console Holtkamp organ. Harry did not take kindly to its bold, pervading tones. "But the mutations, the cornet, the larigot!" exclaimed Bozian, "nothing like these larigots!"

"Nothing but laryngitis," rejoined Jep, and that was that.

A recent letter from his sister quotes Harry as saying he had a "bilious attack" during the summer and was on a diet of baked potatoes and tea, which he hated. When he called his doctor and was told to go get a beefsteak he recovered quickly. On Aug. 23 he drove up to the village for his mail and paper as usual. On returning he answered a letter and sat down to read the paper. He apparently got up and went into the next room, for the maid upstairs heard him fall and he was gone—as quickly as that. As Harry Jepson lived, so he died—just as he would have chosen, I feel sure.

During his long tenure as university organist Professor Jepson developed the chapel choir from a small group of singers to a splendid choral body of some eighty men, whose high traditions are ably continued by his pupil and successor, Luther Noss.

Jepson was a brilliant recital organist, with a style and interpretation leaning toward the romantic. His compositions reflect this style, though some, notably his superb "Pantomime," are in a distinctly modern vein. As a teacher Professor Jepson knew how to draw a pupil's latent talents and never arbitrarily imposed his own ideas. Sometimes he would playfully, if a trifle impatiently, shove you to one side and execute the troublesome passage himself—what may be called the direct method, and not a bad one.

I cannot close this tribute without grateful acknowledgment of all I owe Harry Jepson, who befriended me as a raw freshman, ironed out my artistic crudities with a firm but loving hand, and was ever the wise counselor and priceless friend.

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AUSTIN C. LOVELACE



AUSTIN C. LOVELACE has been appointed minister of music of the First Methodist Church of Evanston, Ill., where he began his duties in October. Dr. Lovelace went to Evanston from Greensboro, N. C., where he was minister of music at the First Presbyterian Church since 1946.

Mr. Lovelace was born March 26, 1919. In 1939 he was graduated from High Point College in North Carolina *magna cum laude*. Two years later he received the master of music degree from the School of Sacred Music of Union Theological Seminary with honors. In 1941 and 1942 he was organist and choir-master of Holy Trinity Episcopal Church, Lincoln, Neb., instructor in counterpoint at the University of Nebraska and director of the Grieg Male Chorus.

After that Mr. Lovelace was instructor in organ and theory at Queens College, Charlotte, N. C.; assistant organist and director of the Myers Park Presbyterian Church, Charlotte; instructor in piano at Davidson College and director of the Central High School A Cappella Choir, Charlotte. He served in the navy.

for two years.

Mr. Lovelace has been heard in recitals in various parts of the country. He won the North Carolina state composers' contest in 1943 with an orchestral sketch, "Chimney Rock." He is also the composer of several published anthems.

Mr. Lovelace married Pauline Palmer and Mr. and Mrs. Lovelace have a daughter, Barbara Jean.

HARTFORD CATHEDRAL OPENS A NEW MAAS HARP CELESTE

In the rebuilding of the large four-manual Ernest M. Skinner organ at Christ Church Cathedral, Hartford, by Austin Organs, Inc., of that city the installation of an electronic harp celeste of the full sixty-one notes, which is the only one of its kind in the East and probably one of only several with the full range in the United States, was celebrated at the Sunday morning service Oct. 12. The organist, Shelley T. Gilbert, played as an offertory Pietro Yon's "Arpa Notturna." Due to lack of room in rearranging the organ pipes, it was found impossible to replace the original 1926 harp celeste and the decision was reached to purchase the new electronic one, which is about the size of a piano keyboard and is installed on a table in the blower room in the corner of the cellar. It has greater volume and six tone colors instead of one, as in the old. The speaker is hung in the choir organ chamber over the pipes. The volume control is on the choir box shoe, as is also the tone sustaining control.

Christ Church Cathedral is again setting a precedent in using new resources as in 1829. When a new organ was built in the then new church it had one pipe said to be the largest in the United States built of metal. The new organ of 1926 contained some of the largest 32-ft. pipes in Connecticut. Electronic chimes have been given and are installed in the same way as the harp celeste, being playable in Connecticut. Electronic chimes have pedals, with the harp celeste playable from the original stops on the choir.

The instruments were made by the Maas Company of Los Angeles and installed by the Austin Company.



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Thirty-fifth Anniversary
Is Observed in Nebraska
with Gay Birthday Party

The Nebraska Chapter held its thirty-fifth anniversary party, honoring the charter members—Martin W. Bush, F.A.G.O., Mrs. Eloise West McNichols and Miss Henrietta M. Rees, A.A.G.O.—at the home of Mr. and Mrs. Milfred I. Mowers in Omaha, Sept. 23. Mr. Mowers is our dean. Mrs. Bush and W. H. McNichols were special guests of the evening.

The two woman charter members entered wearing gowns and hats fashionable at the time the chapter was organized in 1917. A beautiful cake with thirty-five candles was cut. Mr. Bush spoke briefly, saying J. H. Simms organized the chapter. Some of the first members were Ben Stanley, Mrs. Louise Zabriskie and Vernon Bennett; these were the first deans and they served two-year terms. Many ideas were tried out. For example, they had a Christmas carol sing for all the choirs in the city. Over 500 singers in robes assembled and the church was filled, so much so that there was no room for the audience. Some fine programs were sponsored. Organists applied for admission to the Guild then, and took its activities very seriously. Cecil Neubecker, sub-dean and chairman of the program committee, commented that the idea of giving, not getting, was one we should carry on, and that we are appreciative of the thought.

Mrs. McNichols had a fund of humorous stories and told us that they inadvertently had let Paul Weaver cheat himself out of \$4 expense money after a recital. His expense account was turned in at \$18.99, when it amounted to \$22.99, including travel fare, hotel expense, meals and two fabulous tips of 25 and 45 cents. His fee was \$50. She told us that the biggest publicity an organist ever had received in Omaha—in spite of the fact that Martin W. Bush achieved the highest grade in the United States on his A.A.G.O. and F.A.G.O. examinations, the former rating him a trip to Fontainebleau—was a headline streaming across the front page: "Organist Spanks Wife with Hairbrush" (and, of course, that was not Mr. Bush).

Several letters were read from earlier members, now active in other Guild chapters. A raft of "Simmsyisms" went around the group; the Englishman who founded the Nebraska Chapter had a rare, dry wit, without the barbs that hurt. There were many varied and interesting reminiscences.

HELEN MANNING, Secretary.

Fall Meeting in Cincinnati.

The Southern Ohio Chapter held its first fall meeting Oct. 6 at the Walnut Hills Presbyterian Church, Cincinnati. We are happy to welcome Mrs. Blanche Gettes, Mrs. Harry Dean, Dwight E. Morehead and Stanley Woolking into our membership. Walter M. Brunsman, program chairman, arranged a panel discussion with local organists participating and used organ literature and problems which might confront a church organist as the subjects for discussion. Preceding this part of the program Blanche Gettes, a new member of our group, sang "Porgi, Amor" and "Deh vieni, non Tardor," from "The Marriage of Figaro," by Mozart. Harold Frederic was the accompanist. Following the vocal selections

the members of our panel were introduced: Edward G. Mead, F.A.G.O., Eugene Selhorst, A.A.G.O., and George Higdon, choirmaster. An open discussion was conducted on such subjects as "What Makes a Piece of Organ Literature Suitable for a Church Service," "How Can We Overcome the Limitations of a Two-Manual Organ" and "Music for Weddings." The Cincinnati Chapter has an extensive program for the coming year.

On Nov. 11 E. Power Biggs will be presented in a recital by the Southern Ohio Chapter at the Cincinnati College of Music. Mr. Biggs has selected the following numbers for his program: Concerto in D minor, Larghetto-Fugue, Vivaldi; "A Lesson," William Selby; Heroic Piece, Franck; Sonata No. 2, Hindemith; Tocata and Fugue in D minor, Bach; Three Noels with Variations, d'Aquin; Chorale Prelude, "Behold, a Rose Breaks into Bloom," Brahms; Variations on a Noel, Dupré. The public is invited to this recital and to the reception which follows it.

BETTY HOENSCH, Registrar.

Contributes to Milwaukee Library.

The Wisconsin Chapter announces a policy of contributing money, music and organ records to the music department of the Milwaukee Public Library at the conclusion of each season. The first gift was a check for \$50.

Three members were granted chapter life memberships—the Rev. Francis F. Fisher, Mrs. Kittie E. Foster and Mrs. Leona Whelan King. The last-named has served as chapter secretary for twenty-six years.

Mrs. Alfred Cotton was hostess at the first business meeting of the 1952-53 season, held Oct. 11 at Trinity Methodist Church.

MATHILDE SCHOESSOW, Dean.

Open Season in St. Petersburg.

The St. Petersburg, Fla., Chapter held its first monthly luncheon of the season at the Detroit Hotel Oct. 7. Fifty-two members were present, besides guests from Clearwater, Tampa and Gainesville. The guest of honor was Claude Murphree, regional chairman, who delighted everyone with a group of piano solos by Chopin. Later Mr. Murphree and Mrs. Ann Ault, delegate to the convention in San Francisco, gave a report on the convention. Mrs. Earl N. Henderson, newly-elected dean of the chapter, presided. Plans for the year include a recital by Virgil Fox in February and visiting Guild student groups from Florida Southern College and Stetson, as well as programs by local talent.

This chapter lost a loved and valued member through the death in August of Mrs. Marguerite Saltsman. She was well known as a voice and piano teacher, as well as an organist, and at the time of her death was organist and choir director at the Hobson Memorial Baptist Church of St. Petersburg.

ANN AULT, Secretary.

MANATEE, FLA., CHAPTER—The newly-organized chapter of Bradenton, Fla., held an informal get-acquainted meeting Sept. 16 at the home of the registrar, Mrs. C. L. Beers. Mrs. Ann Ault of St. Petersburg, state chairman, was a guest, as were several organists from Venice, Nokomis, Sarasota and Englewood who were interested in learning how to organize chapters. Mrs. Ault reported on the national convention after routine business was conducted. A short musical program was presented on the Hammond by Mrs. J. Lorton Francis and Mrs. Beers. A social hour and refreshments followed this, with the dean, Mrs. Tommy Thompson, assisting the hostess.—Mrs. C. L. BEERS, Registrar.

The President's Column

As a result of the stirring address on "Choral Art in the Church and the American Guild of Organists" by Dr. C. Harold Einecke at the San Francisco convention, in which J. William Jones and other leaders in this field were quoted, advocating the placing of more emphasis on the choral work in the country-wide activities of the A.G.O., on a par with the organ playing, this project is being featured more than ever before and all chapters are urged to enter into the spirit of this great movement.

Seth Bingham, national chairman, in his annual message to the regional chairmen has expressed himself forcefully thus:

I have long felt that there is a lack of balance in the importance given the organistic side of our profession as opposed to the choral directing side. It is true that in the majority of cases both functions are still vested in the same person. I am not here arguing for or against the one-person or two-person set-up. I would merely point out that it was definitely the idea of the founders (practically all of them organist-directors) to improve not only organ playing but choir work as well. As the Guild expanded and it was realized that there are, particularly in the West and South, many separate positions of organist and also of choir director, our constitution was amended to include choirmasters in our membership; as a matter of fact, choirmaster examinations had been started in 1935.

Like all of you I cherish a great and abiding love of choral music and I welcome any organization seriously promoting it. But why do not such organizations find it possible to function within the framework of the Guild? In my judgment it is primarily a local problem calling for vision, alertness and a broader outlook on the part of the chapter dean or regent. Choral directors, many of them in skill and musical background equal to their organist conferees, should not feel isolated or excluded; on the contrary, where their talents deserve it, chapters should encourage their choral activities under Guild auspices on an equal basis with organists.

I urge you to put this problem squarely up to the deans or regents and their chapter members. The state chairmen can be of real assistance here. With their help the chapter officers can institute a campaign to make clear to all choir directors the true position of the A.G.O., welcome them to membership and organize meetings and activities which will be of special interest to them, as well as to organists.

My recent extensive travels in the interests of the A.G.O. have included the national convention in San Francisco and the following chapters: Orange County, Pennsylvania (fiftieth anniversary), Missouri, New Mexico, Central Arizona, Riverside and San Bernardino Counties, San Diego, La Jolla, Long Beach, Los Angeles, Santa Barbara, Kern County, San Joaquin Valley, Northern California, Nevada, Oregon, Tacoma, Washington, Spokane, Idaho, Ogden, Utah and Wyoming.

The following cities were visited or communicated with, to look into the possibilities of establishing new chapters: Salisbury, Lakeville and Waterbury, Conn.; Flagstaff, Ariz.; Newcastle and Eureka, Cal.; Olympia, Wash.; Bozeman, Mont., and Pocatello, Idaho.

The following chapters and branches have been organized: Portsmouth, Va.; Corpus Christi, Tex.; Kenosha, Wis.; Fort Myers, Fla.; Lindsborg, Kan.; Carmel, Cal.; Ogden, Utah; Northwest Arkansas; Waterbury, Conn.; Greater Grand Forks, N. D.; Whitewater Valley, Ind.; Housatonic (Lakeville), Conn.; Manatee (Bradenton), Fla.; Olympia,

Wash.; Eugene, Ore., and Sequoia (Eureka), Cal.

The national conclave of deans will be held in Dallas, Dec. 29 to 31. Deans, regents, regional and state chairmen and all members of the A.G.O. everywhere, with their friends, are invited.

The council has voted unanimously to accept the invitation of the Minnesota Chapter to hold the 1954 national convention in Minneapolis and St. Paul. "All roads lead to Twin Cities!"

S. LEWIS ELMER.

Bingham Speaks to Theologues.

At its first meeting, held Oct. 13 in the Rochester Colgate Divinity School, Dean Canfield of the Rochester Chapter presented Seth Bingham, vice-president of the Guild, who spoke to the chapter members and student pastors of some of the churches and organs visited during a European trip this past summer. Professor Bingham took occasion to emphasize for young ministers the importance of improving their musical status through courses in church musical history and literature, voice production and hymnody offered in music schools and seminaries. He also drew an interesting and instructive parallel between electronic instruments and the pipe organ. The talk was followed by a reception in Professor Bingham's honor at the home of Mr. and Mrs. George Babcock.

Choir Festival in Denver.

The sixth annual choir festival was held in St. John's Cathedral, Denver, Oct. 19, with twelve choirs and approximately 200 singers participating. The combined chorus is composed of choirs whose directors or organists are members of the Rocky Mountain Chapter. David Glismann, director of the choir at the Central Presbyterian Church, was the director and David Pew of St. John's Cathedral was the soloist. The musical program included: Prelude, "Jesus Still Lead On," Karg-Karle (played by David Pew); anthems, "Praise," Rowley; "Expectants Expectavi," Wood, and "Open Our Eyes," Macfarlane; organ interlude, Variations on "Our Father" from Sixth Sonata, Mendelssohn (played by Virginia Herrmann); anthems "Awake, Thou Wintry Earth," Bach, and "Greater Love Hath No Man," Ireland; Orison hymn, "God Be in My Head," Davies; postlude, Fugue, Effinger (played by Marian Scofield).

Members and guests of the Rocky Mountain Chapter met for a dessert supper at the home of Mrs. J. H. Jamison Oct. 6. About forty-two were present. After a social hour the business meeting was called to order by the dean, Mrs. H. A. Burt, with the reading of the A.G.O. religious principles. Eugene Abernatha, program chairman, announced a San Francisco "convention gossip session," members giving reports and sidelights of meetings. Mrs. H. A. Burt spoke of the program in general and the routines of meetings. Miss Lois Owens followed this with observations on programs as well as footnotes of interest. Mr. Abernatha spoke on the types of organs used in recitals and some of the organ personalities giving recitals. Clarence Sharp first spoke about the choral works, especially the accompaniment of "King David." He also told of the humor and good fellowship found in a large convention.

H. A. Burt and Mrs. Abernatha gave their impression of the city, their sightseeing jaunts and observations of visitors.—ESTELLA C. PEW, Publicity.

STUDENT GUILD GROUP AT BEAVER COLLEGE



THE DEPARTMENT OF SACRED Music at Beaver College, Jenkintown, Pa., has been growing steadily since its formation a few years ago. Under the leadership of Dr. W. Lawrence Curry, chairman of the department of music of the college, assisted by Harry W. Grier, newly-appointed organist and choirmaster of St. John's Lutheran Church, Melrose Park, Pa., and Mrs. Dorothy G. Haupt, organist of the Summit Presbyterian Church, Philadelphia, the curriculum has been expanded to meet the needs of candidates for positions as well as those preparing to take the A.G.O. examinations.

learning of music in the choir, the child learns the art of true worship and a sense of loyalty to the church which will make him an outstanding churchman of the future.—**LOIS ANNE LAVERTY**, Recorder.

HUNTINGTON, VA., CHAPTER—September activities of the Huntington Chapter took the form of a church music clinic. This two-day session was held at the First Methodist Church Sept. 15 and 16. The session was directed by Harry W. Gay, minister of music at the church. He stressed the "3-Rs" of organ playing—rhythm, registration and repertoire—demonstrating at the console of the church's recently-modernized three-manual Möller organ. The second session was directed by William G. Holby, minister of music of the First Presbyterian Church of Ashland, Ky. He used the group present as a choir and demonstrated how he taught and directed five anthems of various styles and degrees of difficulty. Both sessions were marked by discussions, the members asking questions and comparing methods. The sessions were well attended by members and friends from neighboring communities.

friends from neighboring communities as well as from the city of Huntington.—
B. E. DICKENSHEETS, Registrar.

LEXINGTON, KY.—The first meeting of the year for the Lexington Chapter was a dinner at the Lafayette Hotel Oct. 14. The new dean, Mrs. Aimo Kiviniemi, presided over the business meeting. Plans for the monthly meetings were presented by the sub-dean, Mrs. Ruth Stallings, serving as chairman of the program committee. They were endorsed by a very enthusiastic group in attendance and all are looking forward to a successful year.—**Mrs. Corresponding Secretary**

LURLINE DUNCAN

CHARLESTON, S. C.—The Charleston Chapter postponed its monthly meeting until Sept. 16 and honored the ministers and organists of the city at a tea in St. Matthew's Lutheran Church. Approximately 100 guests were invited. Those in the receiving line were the dean, Mrs. Dean Horning; Mrs. Royal Jersey and Miss Mallie McCranie, as well as General C. P. Summerall, president of the Citadel, who is an honorary member. New ministers and their organists were in-

ALABAMA CHAPTER—The first meeting of the year of the Alabama Chapter was held Oct. 14 at the home of Mr. and Mrs. William C. Steele, with an interesting program planned by the sub-dean, Mrs. Minnie McNeill Carr. The social hour was in charge of Mrs. Cavalieri, Mrs. Lamar Smith and Mrs. John Golden. Members and guests were welcomed by the new officers—Mrs.

W. D. Sanders, dean; Mrs. Carr, sub-dean; Mrs. Harry Wade, treasurer; Mrs. William Kroh, recording secretary, and Mrs. Laura Davids, corresponding secretary. William Clift gave an amusing talk on the national convention as seen through the eyes of a layman who attended it "just for the ride." The musical part of the program was by two new members of the chapter—Renee Glaubitz, pianist, a graduate of the Yale School of Music, and Cecilia Roberts, Spanish coloratura soprano.... Sept. 22, West End Music Club presented Verna Tyler Kroh in a recital at the Vine Street Presbyterian Church. Oct. 24 the chapter gathered for dinner at St. Mary's on the High, gathered for dinner at St. Mary's-on-the-High, director-organist, gave an excellent program with his choir and organ. A busy and interesting year has been planned with many

In line with the policy of providing a broad practical background for its students, Beaver College has just been granted a charter for the foundation of a student Guild group. In this way it is hoped that the young people will be kept in touch with the recitals, lectures and other events so much a part of Guild life. The picture above shows the student group, which recently visited the Möller organ factory in Hagerstown, Md., under the guidance of Harry W. Grier and Mrs. Dorothy Haupt. Host for the day was John Buterbaugh, Philadelphia representative of M. P. Möller.

NEW ORLEANS, LA.—The New Orleans Chapter has planned a very active season under its new dean, Mrs. Marvin Fair, organist-director at the Prytania Street Presbyterian Church. Members and their choirs participated in the tercentenary convention of the Knights Templar, helping to make up the 300-voice choir which sang at the service Sept. 21. Dr. Gwynn S. McPeek of Tulane-Newcomb directed the choir in music chosen by a committee of choir directors. It included the Randall Thompson "Alleluia" and the "148th Psalm," by Gustav Holst. The first formal meeting of the season was a patio supper in the garden of Christ Church Cathedral, followed by a panel discussion on "Acoustics and Organ Design in Our Churches." The panel was made up of architects, acoustical engineers and organ builders. Frank Collins and Nelson Page of L.S.U. sat in the panel as representatives of the organists. Guests of the chapter were the clergy and members of building and music committees in local and nearby churches.—GLADYS EVE SINCLAIR, Reporter.

CHESAPEAKE CHAPTER—The Chesapeake Chapter held its first meeting of the year at the parish-house of the First Unitarian Church in Baltimore Oct. 13. Mrs. Xenobia Rockwood Martin, retiring after three years as dean, presided for the installation

service of the following new officers: Dean, Mrs. Mary Garrett Lewis; sub-dean, Milton Hodgson; secretary, Richard M. Babcock; treasurer, Mrs. Vera Lyshier. The chaplain, the Rev. Harry Weyrich, offered prayers for the continued guidance of the chapter. The executive board presented Mrs. Martin with a pin in recognition of her fine work and Mrs. Lewis received a gavel and an orchid. The speaker of the evening was Justin Williams of the voice department of the faculty of Peabody Conservatory. In speaking on "The Improvement of the Choral Tone" he gave many valuable suggestions. Refreshments were served, with pumpkins glowing in the Hallowe'en motif. The next meeting will be held Nov. 11 at the new and interesting temple of one of the large Jewish congregations. Frederick D. Weaver will be in charge of the program.—BRUCE M. WILLIAMS.

PATAPSCO CHAPTER, BALTIMORE, MD.—The opening meeting of the season was held in the home of the chairman of the executive committee, William G. Young, Oct. 4. After regular reports were made members discussed the visit to the Möller organ factory, including personal opinions about various combinations suited for church worship. Vacation experiences were related, including observations on organs, pipe and electronic, which were seen and heard in different communities. Guild members pledged themselves to do all they could to improve the standard of the music whenever it needed to be improved and to continue to help every worshiper to realize the importance of the music program of the church. Plans were made for the monthly meetings; that in November will be a demonstration on the Hammond and a discussion of suitable music, both instrumental and vocal, for November worship.—MARGARET R. FRANKLIN.

TENNESSEE CHAPTER — The October meeting of the Tennessee Chapter was held in the Natchez room of the Piccadilly Cafeteria in Memphis. New members initiated

were: Mrs. Frank Morgret of Memphis and Mrs. Elisha Farrow of Bells, Tenn. Following dinner the members adjourned to the King Cotton Hotel to hear a Hammond demonstration by Porter Heaps. This proved very interesting as well as educational. . . The September meeting of the chapter was held at the home of Mrs. R. M. Irvin. After a dinner of fried chicken, the members joined in games planned by Miss Frances McFadden. New members introduced were: Mrs. Lucille Johnson and John Lee. Plans were announced for a Hammond seminar by Porter Heaps. All joined in thanks to Mr. and Mrs. Irvin for their hospitality. The remainder of the evening was spent in playing Mrs. Irvin's Hammond.—RACHAEL QUANT, Secretary.

TEXAS CHAPTER—The Texas Chapter held its first meeting of the 1952-53 season Sept. 15 on the Bonnie Barge on White Rock Lake, Dallas, with an attendance of ninety members and guests. The group enjoyed a picnic supper before the business meeting and program. The program for the evening was arranged by Alice Knox Ferguson and consisted of accordion selections by Stanley Wray White, a pupil of Mrs. O. G. Satterlee, our sub-dean; square dancing directed by Mrs. Rilla Beattie, and a singing-song led by Lillian T. Thompson. The next meeting—our annual Guild service—was on the schedule Oct. 20 at the Tyler Street Methodist Church.—JAMES M. GUINN.

FORT WORTH, TEX.—The Fort Worth Chapter held the first meeting of the year at the country home of Mr. and Mrs. William Engelke Sept. 15. Dinner was served *al fresco* style in the garden, followed by a business meeting. Six colleagues were admitted. Organ numbers were played by Mrs. William Barney and Mrs. W. H. Wright as members listened beneath the stars. A brilliant display of fireworks closed the gala evening.—**Mrs. EDWARD House, Dean.**

TEXARKANA, TEX., CHAPTER — The Texarkana Chapter entertained Sept. 27 at the Hotel McCarthy with the annual luncheon honoring the ministers of churches which the organists serve. Mr. and Mrs. Dwight Phillips, the Rev. O. J. Bird, assistant rector of St. James' Episcopal Church; Mrs. William Chandler, assistant organist of the Sacred Heart Catholic Church, and Miss Linda Junkin were welcomed as new members by Miss Ruth Turner, the dean. Mrs. James P. Watlington, program chairman, presented the speaker, the Rev. Mr. Bird, who spoke on the subject "Music and Its Place in Christian Worship." Forty-two members and guests were present.—DOROTHY ELDER, Registrar.

LUBBOCK, TEX.—The Lubbock Chapter met Sept. 8 at the country home of R. H. Lowery. Forty-two members and guests were served a barbecue supper in the garden before the program. Each member who had played a church service was asked to tell some amusing incident that had occurred while playing. Mrs. H. I. Robinson gave a short talk on her experiences as a church organist. The following program was presented: "This Day of Rejoicing," Bach (Betty Sue Martin); Prelude and Fugue in B flat, Bach (Joan Myrick); Fourth Concerto, Handel; "All Men Are Mortal" and Toccata and Fugue in D minor, Bach (Cecil Bolton). A business meeting was held and plans for presenting an organist-composer program were discussed.—FRANK LATTAN, Secretary.

ARKANSAS CHAPTER—The organist-minister dinner sponsored by the Arkansas Chapter Oct. 7 was attended by 100 people, representing nine denominations. The event took place at the First Methodist Church in Little Rock. A turkey dinner was served in a dining-room decorated in red and silver, with place cards and printed programs in the same colors. The toastmaster was Mrs. Curtis Stout, the dean, and the innovation was by Dr. Aubrey G. Walton. A group of violin solos was played by Mrs. Helen Padberg, accompanied by Mrs. G. H. Mathis. Dr. James Workman spoke on "Music in Happy Living." The benediction was pronounced by Rabbi Ira E. Sanders.—**Mrs. CURTIS STOUT, Dean.**

NORTHWEST ARKANSAS—The Northwest Arkansas Chapter was formed recently with eighteen charter members. The officers are: Mrs. William Perkinsen, dean; Miss Edna Earle Massey, sub-dean; Mrs. Bee Watkins, secretary; Dr. Nora Lindquist, treasurer; Mrs. George Carnall, Jr., registrar; the Rev. Robert Post, chaplain; Mrs. H.W. Bryan and Miss Hattie May Butterfield, auditors; Mrs. Chester Miller, librarian. Plans have been made for a varied program during the winter, including a recital by Kenneth Osborne of the University of Arkansas, a choral festival of the choirs of the city, a student recital and a number of studies of organs. Plans are made for a banquet honoring the clergy of the city. An enthusiastic group constitutes this newly-organized chapter. *Mrs. Rev. WATKINS, Secretary.*

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News of the American Guild of Organists—Continued

Hints on the Performance
of 1953 Examination Pieces
as a Help to Candidates

By ROLLO F. MAITLAND, F.A.G.O.

At the request of Dr. T. Frederick H. Candlyn, chairman of the examination committee, I have prepared the following suggestions for the performances of the pieces to be used in the examinations for the A.A.G.O. and the F.A.G.O., certificates, to be held in June, 1953. In the printed requirements the committee has wisely advised the candidates "not to attempt any elaborate plan of registration, but to play the pieces along broad lines of interpretation." The examiners in organ work at the various centers are instructed to mark the playing of the pieces for so many points each on accuracy and interpretation. Needless to say, both of these items are important. Good interpretation includes careful attention to variety in touch, the judicious use of the expression pedals, phrasing and, above all, a rhythmic vitality which makes the composition live.

* * *

ASSOCIATESHIP PIECES.

Intermezzo from Sixth Symphony, Widor (Hamelle Edition; Edward B. Marks Music Corporation).

The registration indicated is for reeds and cornets (full-voiced mixtures) of 4 and 8-ft. pitch on swell, great and choir, with pedal foundation stops of 8 and 16 ft., manuals coupled. The direction "reeds and cornets" without mention of flue stops might seem puzzling, but the late Wallace Goodrich, in his excellent book "The Organ in France," published some thirty-five years ago, wrote that when such directions were given the inclusion of an adequate number of flue stops should be taken for granted.

My suggestion is to begin with great full to fifteenth, choir full without 16-ft. and reeds, perhaps coupled to itself at 4-ft. and to great at 8 and 4 ft., and swell full without 16-ft., coupled to great and choir. The use of the 4-ft. swell couplers would depend on the brilliance of the swell mixtures. This registration may be employed to the change of key to E flat major, variety being achieved by the indicated manual changes and the dynamics, (*mf*, *f*, *p*, *pp*, etc.) by the use of the expression pedals. In the E flat section a good change may be effected by reducing the swell 8 and 4 ft. with a light reed, or even strings 8 ft. and flutes 8 and 4 ft. In the section between the double bars the left hand could be played on a contrasting combination.

The utmost care should be exercised to maintain an even nonlegato in the main portion of the work. To do this at the indicated tempo—126 MM. to quarters—is no easy task. The sforzandos on the second page may be effected by a barely perceptible break just before the chord in each instance.

Kyrie "Gott Heiliger Geist" (Five parts)
by J. S. Bach (Novello, Edition, volume 16, page 33; Bornemann Edition, volume 8, page 18; Peters Edition, volume 7, page 20; also published separately by the H. W. Gray Company).

This composition is from the third part of Bach's "Clavierübung" (keyboard exercises). It is one of several chorale arrangements based on an old setting of the Kyrie. The chorale may be found on page 54 of volume 20 of the Novello Edition of Bach's works. In the prelude the melody appears at intervals in the pedal in its entirety but in augmentation and with the rhythm altered. Over this is a rich and majestic polyphonic treatment of various portions of the melody.

The tempo suggested by Dupré in the Bornemann Edition is for MM. 100 to quarters; that by John E. West in the Novello Edition is 63 to halves. My own feeling is for about halfway between the two. Dupré calls for mixtures on the manuals (see paragraph above regarding reeds and cornets in the Widor number) and reeds on the pedal. There is no change of manual or stops until about seven measures from the end, where he reduces the organ to foundation stops, 8 and 4 ft. with a diminuendo ending *pp*. West calls for great 8 ft. *mf*, pedal *f*.

adding to great thirteen measures from the end, adding full swell three measures later and full organ four measures later. My suggestion would be for great full to 4 ft., swell full without 16 ft., coupled to great; pedal somewhat predominating, building up to full organ at the end. There are places where the swell pedal could be employed with good effect; for example, closing it gradually from measures 38 to 40, opening gradually from measures 41 to 43.

Chorale Prelude, "Ton-y-Botol," Purvis (Carl Fischer, Inc.).

This composition is the first in a collection of "Seven Chorale Preludes on Tunes Found in American Hymnals" by one of America's outstanding composers of organ music. The tune is a Welsh folk air. A legend prevails that it was found sealed in a bottle washed ashore on the coast of Wales; hence the name "Ton-y-Botol" or "Tune in a Bottle." A list of hymnals in which this and other tunes in the collection are found is printed following the foreword. This tune is sung usually to J. R. Lowell's stirring poem "Once to Every Man and Nation" and Mr. Purvis has in an excellent manner expressed the sentiment of the hymn.

The composition is a fantasia; the tune is not heard in its entirety but it is given a varied and very interesting development. The registration indicated by the composer is very effective; however, to comply with the committee's suggestion for a broad interpretation some minor changes may be made. At turn of page 7 reduce swell to 8 and 4 ft. with light reed. Start the fugetta with swell closed; begin opening gradually at fourth measure; open crescendo pedal at last measure of line 3, close it at second measure of line 4, gradually close swell, add 2 ft. and reeds by hand during rest in measure 3, line 1, then left hand on swell, right hand on great or solo. From here to end use registration as indicated.

* * *

FELLOWSHIP PIECES.

"Lied" Symphony (Movements 3 and 5), by Peeters (Peters Edition).

The third movement of this "Song Symphony," the "Lied to the Flowers," is in an unusual and interesting form. There is no time signature except for seventeen measures near the end; yet the rhythm is very definite in its varying phrase lengths. These should be played in a very smoothly flowing manner, with perhaps a slight quickening at the beginning of each phrase and a very slight slowing down—without the feeling of pulling back or even a definite ritard—on the last two or three notes. Beginning on page 15 each of the first four phrases is presented first in recitative style, followed by the same in chorale form. After a short interlude (page 16, middle line) a portion of the first section recurs with some modifications. Following this the first four phrases are given in the style of a hymn. A suggested tempo might be about MM. 60 to halves. The piece concludes with one more statement of the first theme with a short coda.

It would seem that the organs in many examination centers are lacking in some of the stops indicated by the composer. My suggestion is to begin with flute, 8 ft., and a soft 2-ft. on the choir, with the accompaniment on the swell with gedeckt, 8 ft., and octave, 4 ft. Add flute, 4 ft., to swell for the next section in chords. Return right hand to choir at top of page 14. The clarinet may be substituted for the krummhorn at top of page 15. From the middle of page 16 to the end the registration could be mostly as indicated.

A problem presents itself at line 2, page 18. The composer must have a hand like Franck, Rheinberger or Liszt. One way of the difficulty is to play the first four lower notes with the right foot an octave higher than written. Another is to play the right hand on the swell and the left hand on the great, with only choir dulciana coupled to the great at 16 and 4 ft., holding the D with the right thumb.

The final number of the symphony is a brilliant toccata based on two themes. Although not so indicated, the piece really calls for a crisp legato and even nonlegato throughout, with the exception of passages such as that at the bottom of page 25 and the following page, where the left hand has the entire figure. Here

the first three notes in each group could be played legato.

Aria in F, by J. S. Bach (Bridge & Higgs Edition, volume XII, page 112; also published separately by the H. W. Gray Company; Peters Edition, volume IX, page 16; Bornemann Edition, volume VI, page 55.)

Hermann Keller in his preface to volume IX of the Peters Edition of Bach's works writes: "According to H. Schouten of Rotterdam, Couperin is the original composer of this piece. It appears among the Trio-Sonatas for two violins, 'cello and continuo, which Couperin issued in 1726. *** The tempo mark is 'legerement.' In transcribing the piece for the organ Bach omitted most of the ornaments." The tempo could be about MM. 75 to eightths. The above quotation might give some idea as to registration; it is suggested that an 8-ft. pedal be employed.

Sonata Dramatica (first movement), by Candlyn (H. W. Gray Company).

This sonata by another outstanding American composer won the National Association of Organists prize and the Audsley gold medal in 1926. I have, in a sense, "passed the buck" to our examination committee chairman and Dr. Candlyn has been gracious in consenting to write the suggestions for performance of his own composition.

As this sonata was written rather hurriedly, registration in some cases was not indicated very carefully. It is hoped that the following suggestions will be of help, particularly to those who have an instrument of moderate dimensions.

At the end of line 2 on page 1 it would be advisable to omit 16-ft. tone. Page 2, last bar: The chords in right hand should be played nonlegato until the first beat of the third bar of page 3. Page 3, second line, end of first bar: Close swell-box and take off the heavier great stops. The swell-box should be gradually opened during the last line. Page 5: At the allegro take off great to pedal, and again on page 7, top line, fourth bar. Page 7: At the allegro agitato add great to pedal. The left-hand part should be played on a fairly big swell, with the box slightly open. Unless your organ possesses a tuba, the left-hand part (last bar of page 8) will of necessity be played on the great. Page 10, bar 1: Eliminate great to pedal at first bar and swell to pedal at the andante. Be sure that you have an adequate pedal at this point. Page 11, top line, third bar: Add swell and great to pedal. From the beginning of page 12 to the tempo 1 the pace should be somewhat free and the florid passages slightly reduced in power. Lacking a tuba, the left-hand part assigned to this stop must be played on the great. Page 14, third line, fourth bar: Take off great to pedal and add on page 15, second bar, third beat. Page 16, first bar: Remove great to pedal and do so again at the allegro assai on page 17. Add this coupler on page 18, second line, third bar, fourth beat. In the absence of a tuba play the passages assigned to this stop on the great, but omitting the upper note of the octaves.

Lecture on Cathedrals of Europe.

The Quincy, Ill., Chapter held its first meeting of the season Sunday evening, Sept. 21, in the parlors of the First Union Congregational Church. Clergymen of Quincy churches were guests of the chapter. The buffet dinner arrangements were made by Mr. and Mrs. Ray Harland, Mr. and Mrs. Charles Moore and Mrs. Frances Potter. George Mulder, professor of organ at Western Illinois State College, Macomb, delivered a lecture on "Glimpses of Selected European Cathedrals." He projected color transparencies to illustrate his talk. Professor Mulder has conducted many academic tours abroad and devoted his talk principally to musical portions of services in cathedrals. Professor Mulder has had a varied and colorful career. Following service in the army he completed work for his M.A. degree in musicology at Columbia University. He then worked with Paul Henry Lang, Douglas Moore and Carl Weinrich, doing extensive research in the field of late sixteenth century keyboard music. During the summers of 1947, 1950, 1951 and 1952 he completed research in Venice, Amsterdam, London and Paris and conducted academic tours of western Europe. During the academic year 1950-51 he was awarded a Fulbright scholarship for study and research at the University of Utrecht in Holland. His work there was under the supervision and guidance of Professor Albert Smijers, well-known musicologist and editor of the com-

plete works of Josquin Despres. Professor Mulder recently transferred his membership from the New York City Chapter to the Quincy Chapter.

MRS. BOYD WHITE, Publicity Chairman.

Annual Recital in Park Ridge, N. J.

The annual fall recital of the Northern New Jersey Chapter took place Sept. 30 at the First Methodist Church of Park Ridge. The program opened with an organ prelude, consisting of the first two movements from Boellmann's "Suite Gothique," played by Ann Warner. Remarks were made by Jane H. Dreeland, the dean, and the Rev. Franklin Y. Weiler, chaplain of the chapter. Richard Warner played Bach's Toccata and Fugue in D minor, Handel's Largo and Yon's "Marche Pastorale." A group of tenor solos was sung by Alfred Brothers with Ruth Elliot at the organ and the choir of the First Methodist Church sang three anthems. The postlude, played by Ann Warner, was Silver's "Jubilate Deo."

After the recital a short business meeting was held and refreshments were served.

FRANCES E. KREAMER, Correspondent.

METROPOLITAN NEW JERSEY—The Metropolitan New Jersey Chapter opened its fall program with a home-cooked Swedish smörgåsbord dinner Sept. 15 at St. James' Episcopal Church, Montclair, where Russell Hayton, the new dean, is organist and choir-master. A business meeting was held and the remainder of the time was spent around the tables in the dining-room to hear J. Clifford Welsh, former dean, who attended the San Francisco convention. His informal remarks were enjoyed by everyone and especially by those who had already read the fine article in THE DIAPASON. A recital was played by Charles Kribbaum, the 1946 winner of the organ playing contest held in our chapter. He has just completed work for his master's degree at Princeton, where he studied under Carl Weinrich. The last two summers he has attended the sessions at Tanglewood and now leaves to join the navy. He played several chorale preludes of Buxtehude and Brahms; Sonata I in E flat and the Prelude and Fugue in G major, Bach, and Sonata I, Hindemith. A lighter touch came into the program when the dampness caused one of the couplers to cease to function and the organ tuner had to be called from the audience to rectify the matter.—MILDRED E. WAGNER, Registrar.

BERKSHIRE, MASS.—On Sunday, Sept. 14, the Berkshire Chapter met at the summer home of Mr. and Mrs. William C. Root, a couple well known for their interest in music and musicians. After dinner we sat around the fireside while our dean, Mrs. Kent, gave a brief outline of the events scheduled for our meetings.—ETHEL M. WILLIAMS, Secretary.

WESTERLY, R. I., BRANCH—The first fall meeting of the Westerly Branch, Rhode Island Chapter, was held Sept. 16 at the home of Miss Clara Pashley in Ashaway. Plans were discussed for at least two recitals later in the season. The guest speaker was Miss Marcelle Hammond of Watch Hill, R. I., and Winter Park, Fla., who spoke on the Berkshire music festival opera school in Tanglewood, Lenox, Mass. Miss Hammond, who spent six weeks at this school in the summer, gave an interesting account of the daily work at Tanglewood and the valuable training received under the guidance of Boris Goldovsky. While there she sang solos in several operas... On Sept. 6 members and friends of the Westerly Branch were invited to the home of the secretary, Charles E. Ross, in Charleston, where an outdoor picnic was enjoyed. At 7:30 the group adjourned to the Pawcatuck Seventh-day Baptist Church, Westerly, where Mr. Ross had made arrangements for Guild members and their friends to attend an informal organ recital by Vernon de Tar, instructor at the Juilliard School of Music and organist of the Church of the Ascension, New York. Among the works played were Bach's Fantasie and Fugue in G and four of his chorale preludes; also chorale preludes by Cesar Franck, Brahms and Schroeder and the Toccata from Widor's Fifth Symphony. Mr. de Tar spoke on music appreciation before the playing of each selection. Contributions received were turned over to the Westerly Public Library to purchase organ music which may be used by local organists.—ALBERT M. WEBSTER, Regent.

EASTERN MICHIGAN—The Eastern Michigan Chapter held its first meeting of the year Sept. 16 at Epiphany Lutheran Church, Detroit. After a dinner at which the new officers and board members were introduced, the members heard a recital by Walter MacNutt, organist of All Saints' Church, Windsor, Ont. Mr. MacNutt played the following selections: Three Chorale Preludes, Bach; Chaconne in C minor (Cantata 152), Bach; Suite in F major (Corelli-Noble); Prelude on "Rhosymedre," Vaughan Williams; Two Preludes, Willan; Liturgical Prelude No. 3, Oldroyd; Scherzo and "Folk-tune," Whitlock; Two Preludes, Karg-Elert. After the recital a brief report of the San Francisco convention was presented by Grace Halverson, A.A.G.O.—PATRICIA BAUMGARTEN, Corresponding Secretary.

News of the American Guild of Organists—Continued

Clarence Mader in Recital.

Clarence Mader, organist, composer and teacher, gave an unusual recital Oct. 6 for the opening fall program of the Los Angeles Chapter on the four-manual organ of Immanuel Presbyterian Church in Los Angeles. Of outstanding interest to the large and appreciative audience was the first performance of Mr. Mader's own Symphony in one movement, a magnificent work in twelve-tone idiom, rich in color, its several ingeniously contrasted themes all derived from the original tone row. Sonata, Op. 11, by A. G. Ritter, a little-known organist of the early romantic period, added to Mr. Mader's reputation for discovering fine organ music outside the usual repertoire. Another sonata, "Orgelkonzert" in A minor, Op. 29, by Hans Friedrich Micheelsen, a contemporary composer, another "unknown," was a favorite with many who felt its warmth and charm on this first hearing.

The third sonata on this stimulating program was the Edward Elgar Sonata in G, Op. 28.

The recital followed dinner, served in Immanuel Church, and an after-dinner résumé of the national convention by Marvin Blake.

MARTHA FARR, Publicity Chairman.

WATERLOO, IOWA—The first meeting of the 1952-53 season for the Waterloo Chapter was held Sept. 23 at the First Presbyterian Church. Mrs. Donald Togerson was in charge of dinner arrangements. Miss Olive Barker, past dean, installed the following officers: Dean, Lucile M. Schmidt; sub-dean, Kenneth Cook; secretary, Mrs. Rose Buenneke; registrar, Mrs. Vincent Barta; treasurer, Ted A. Hankner; librarian, Mrs. Donald Togerson; auditors, Mrs. Carl W. Miller and Mary Hamer; chaplain, the Rev. Q. C. Lansman; board members, Mrs. Mary I. Barker, Lynn Oscup and Homer H. Asquith. Dean Schmidt announced committee chairmen for the year. Byr Della Sankey Feely and Earl Stewart, former deans, spoke on the national convention in San Francisco and plans were made for the annual presentation of "The Messiah" Nov. 30 at the First Methodist Church. Jean Stevenson Sherburne then played a short organ recital. Her numbers were: "Easter Alleluia," Rowley; "By the Pool of Pirene," Stoughton; "Noel sur les Flutes," d'Aquin; Concerto No. 5, Handel... The Oct. 12 event for the Waterloo Chapter was a tour of three East Waterloo churches. The first to be visited was the newly-completed Immanuel Lutheran Church, where the organist, Grayson Brottlinger, played a group of numbers. The second church on the tour was Grace Methodist. Byr Della Sankey Feely played here. The last church on the tour was the First Lutheran. Mrs. Leo Bergman played there. Mrs. Rose Buenneke concluded the afternoon by playing two numbers.—*BYR DELLA SANKEY FEELY, Publicity Chairman.*

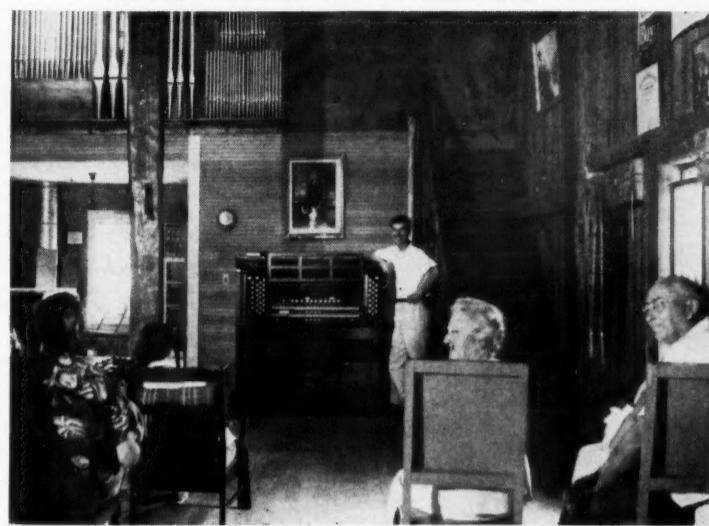
CENTRAL IOWA CHAPTER—The Central Iowa Chapter opened the year's activities with a picnic dinner at the home of the sub-dean, Marguerite Heilman, Des Moines. Dean Russell Saunders presided at a business meeting, outlining the program for the year. He then presented Edith Schmitt, former dean of the chapter, who told about her past year in France, where she studied organ with Andre Marchal. The twenty members who were present were inspired by her account of the cathedrals she visited and the beautiful music of the services... Since the winner of the scholarship award, Verle Larson, has been drafted into the armed services the alternate winner, Charlotte Vanicek, will receive the award for this year. She is a student of Dean Russell Saunders.—*ELOISE ANDERSON, Secretary.*

MASON CITY, IOWA—The chapter opened the season at the Central Lutheran Church Sept. 16. Twenty-five were present and eight new members were welcomed. Following a potluck supper Dean Earl Stewart of Charles City reported on the national convention in San Francisco. At the business session it was decided to present Edward Berryman, A.A.G.O., of the University of Minnesota, in a recital Nov. 21 at the First Congregational Church in Mason City.—*MRS. WALLACE C. ALLEN, Registrar.*

DUBUQUE, IOWA—The first meeting of the Dubuque Chapter was held at the home of the dean, Miss Doris McCaffrey, Sept. 22. Following the business meeting Mark Nemmers played two numbers on the organ—Prelude in B flat minor, Bach, and "Invocation," from the Marriage Mass by DuBois. Miss McCaffrey played the Toccata by Andriessen. Piano and organ duos and a social hour completed the program.

WESTERN IOWA—Members of the Western Iowa Chapter met in Alton, Iowa, for a September dinner meeting and brief business session conducted by Charles Longval, sub-dean. A program of organ music was presented by Mrs. Marian Davies DeKraay in the American Reformed Church at

"HAYLOFT ORGAN" IN NEW HAMPSHIRE BARN



THIS PICTURE WAS TAKEN at the annual outing of the New Hampshire Chapter July 19 at the summer home of Leonard Alpert on Webster Lake, Franklin, N. H., and shows the famous "hayloft" organ in the barn at Willenrica. The organ is a two-manual built by Ernest M.

Skinner, complete with fully automatic player, and originally stood in a Watertown, Mass., mansion. Mr. Alpert, who is an organ enthusiast as well as an accomplished organist, set up the organ and completed the installation. The instrument is housed in two large chambers built into the original haymow of the barn.

Orange City. Members were then guests in the home of Mrs. Agatha Bolluyt for an informal hour and refreshments were served.—*COLLEEN LEE CONNELL, Secretary.*

LEHIGH VALLEY—The Lehigh Valley Chapter opened the season with a dinner in the parish-house of the Cathedral Church of the Nativity, Bethlehem, Pa., Sept. 20. After the dinner served by the women of the parish the dean, Stoddart Smith, presided at a business meeting at which plans for the season were discussed. Robert Knox Chapman, organist of the host church, was in charge of arrangements for the dinner... Oct. 18 the group met at the First Reformed Church, Easton, Pa., of which Harold F. Arndt is organist. A new Casavant organ has been installed in this church and was demonstrated by the organist.—*SUE F. ENRIGHT, Secretary.*

NORTHEASTERN PENNSYLVANIA—The first meeting of the Northeastern Pennsylvania Chapter was held at the Everhart Museum, Scranton, Sept. 27, with C. Clay Aldrich, director, as host. Robert W. Rosenkrans, A.A.G.O., the new dean, presided over a business meeting at which reports of the San Francisco convention were given by Miss Edith Markwick, and of the Canadian convention by Miss Ruth A. White. Following the meeting we were entertained at a dance recital by Sahomi Tachibana. She gave an interesting exhibition of the dances of ancient and modern Japan, accompanied by recorded music with native instruments and voices. A piano interpretation of folk music of Japan was given by Guy Forrest. We are grateful to Mr. Aldrich for a unique evening at the museum. We are happy to include him as a member of our chapter, for he not only provides an interesting and varied program there, but serves as organist of Epiphany Episcopal Church in Glenburn, Pa.—*RUTH A. WHITE.*

HARRISBURG, PA.—The first fall meeting was held in the form of a covered dish supper in the Augsburg Lutheran Church. Mrs. David Pretz and her committee served baked beans and ham; all this besides the tasty dishes and desserts brought by members. Robert Clippinger, the program chairman, gave a preview of some of the programs for the year. On Nov. 16 at 4 o'clock a choral festival directed by Dr. Carl F. Mueller will be held in Grace Methodist Church. A lecture by the Rev. George Litch Knight on "The Care and Feeding of Organists" will mark a joint meeting of organists, directors and ministers. The chairman also announced several recitals by well-known artists, and, by request, another recital of organ with other instruments.—*MRS. MARK M. MILLER, Registar.*

ELMIRA, N. Y.—The Elmira, N. Y., Chapter held its first meeting of the season at the Franklin Street Presbyterian Church Oct. 7. Dean Ruth B. Chatfield presented the schedule of meetings for the year, as follows: Nov. 11, at the Central Christian Church, a program of organ music; Dec. 2, at the Park Church, DeWitt K. Botts will play the organ music which William Perry composed for his own wedding; Jan. 7, at Mr. Botts' home, a social evening and the playing of records; Feb. 3, at St. Anthony's Church, a talk by the Rev. Albert L. Simonetti on the significance of the Catholic mass, assisted by the choir; March 3, at Bethany Lutheran Church, a talk by the Rev. Bror Olson on the Lutheran service,

assisted by the choir; April 14, at Trinity Episcopal Church, a talk on the Episcopal service of morning prayer, assisted by the choir. The time and place of the banquet-meeting in May will be set later... The only activity of the chapter in the summer was a picnic at the home of Mr. and Mrs. L. Gunnar Carlson July 1 in honor of Paul K. McKnight, who since then has been appointed organist and choir director at the First Presbyterian Church in Roanoke, Va. A leather briefcase was presented to him.—*L. KENNETH MOSHER, Secretary.*

LONG ISLAND—The Long Island Chapter met at the home of Mr. and Mrs. Frederick Woodworth in Garden City Oct. 5 for a farewell supper meeting in honor of Dean Jean Pasquet and Mrs. Pasquet, who are moving to Winchester, Va. Trevor Rea, sub-dean, took over as the new dean; Mrs. Harold Bull was elected sub-dean and Paul Gunzelmann was appointed to serve as corresponding secretary. At the conclusion of the business meeting Mrs. Pasquet gave a very informative resume of a meeting conducted by Paul Swarm of the Church Music Foundation on the subject of holding the interest of volunteer choir members.—*MARIAN W. TATEM, Secretary.*

WESTCHESTER, N. Y.—The Westchester Chapter held its first meeting of the season Oct. 5 in the parish-house of St. Mark's Episcopal Church, Mount Kisco. After the meeting, which was well attended, the group proceeded to the church auditorium, where Edgar Hilliar, organist and choirmaster of St. Mark's Church, played a public recital on the new Aeolian-Skinner organ. Mr. Hilliar played magnificently. If this writer may venture a suggestion, however, some concessions to the common man in recital programs and organ specifications would be most welcome.—*HENRY F. SEIBERT, Dean.*

CENTRAL NEW YORK CHAPTER—The Central New York Chapter began its new season Oct. 7. The group met at its usual meeting-place, the Munson-Proctor-Williams Institute. The chapter has begun preparations for the regional convention to be held in Utica in June, 1953. John L. Baldwin, dean of the chapter, presented the groundwork plans and appointed several committees to carry them out. An executive committee has been appointed and will meet once a week to discuss the progress being made and to formulate plans that will assure an entertaining as well as an educational program. Three new members were welcomed by the chapter this month.—*JESSIE A. SHEA, Secretary.*

BINGHAMTON, N. Y., CHAPTER—Thirty members and guests of the Binghamton Chapter enjoyed a smorgasbord at the home of Mr. and Mrs. Albert Goldsworthy Sept. 29. At the business meeting Dean Harold O'Daniels distributed the attractive new yearbooks and explained the year's programs. Miss Elizabeth Britton, minister of music at the West Presbyterian Church, announced that Miss Marilyn Mason will be presented in a recital at that church Oct. 27. Mrs. Jeffers Richardson, minister of music at the Tabernacle Methodist Church, announced the selected anthems for the senior choir festival to be held in that church in February.—*Mrs. PRISCILLA R. MORRON, Secretary.*

OKLAHOMA CHAPTER—The Oklahoma Chapter held its first meeting of the season Oct. 6 at St. Paul's Methodist Church, be-

ginning with a dinner at tables attractive with Hallowe'en decorations. Dean Hine opened the meeting and the new registrar, Mrs. Robert McMasters, read the minutes. Mrs. Hine next read a letter from President S. Lewis Elmer and then took up the matter of members' study in preparation for the examinations. Announcement was made of a choir hymn festival, to be held Nov. 8 at Emmanuel Baptist Church and sponsored by the chapter. A paper was read by our secretary, Fannibelle Perrill, on the topic "Organists' Self-helps."—*JOHN KNOWLES WEAVER, A.A.G.O.*

OKLAHOMA CITY—The Oklahoma City Chapter held its first fall meeting Oct. 6 at Westminster Presbyterian Church. Mrs. Raymond Price was chairman of the dinner committee. Mrs. J. S. Frank, the dean, welcomed all members, calling attention to those receiving honors during the year—Dorothy Young, winner of the young artist contest in San Francisco; Bob Whitley, winner in 1950 and recently returned from a year's study in England, and Mrs. Everett L. Curtis, who added A.A.G.O. to her Mus.B. and B.A. Four members attended the Organ Institute at Methuen—Mrs. Frank, Mrs. Curtis, Sue Davis and Mildred Andrews. Miss Andrews was playing at Calvary Episcopal Church in New York. DeWitt Kirk outlined the programs for the year. The artist committee report was made by David Witt and plans were made to bring Richard Ellsasser for the annual recital. A report on the San Francisco convention was made by William Lemonds, sub-dean.—*Mrs. R. G. McDONALD, Secretary.*

PALM BEACH, FLA.—The Palm Beach County Chapter held the first meeting of the season at the home of Vera Newstead Rowley in Lake Worth. Robert F. Freund presided at the business meeting. A new project for the chapter will be to establish an agency for members through which churches may find choral directors and organists. William Hosmer presented the chapter with a copy of the history of the American Guild of Organists. Vera Newstead Rowley reported on plans for the recital by Edwin Arthur Kraft at Holy Trinity Church this season. Mrs. Robert Atkinson, sub-dean, was appointed chairman for the new recitals by chapter members during the season. Winifred Young reported on the progress of the yearbook. Coleman Cooper, program chairman, outlined speakers and subjects for monthly meetings. A moment of silence was observed in memory of Robert Blake. The program of the evening was dedicated to "Ancient Music," with Letha Madge Royce, organist of the Sacred Heart Church, Lake Worth, as the speaker. Refreshments were served. The next meeting will be held at the home of Robert F. Freund Saturday evening, Nov. 8.

WESTERN PENNSYLVANIA—The Western Pennsylvania Chapter held its first meeting of the 1952-53 season Sept. 29 in the East Liberty Presbyterian Church. After an excellent dinner the business meeting was called to order by Dean Franklin Watkins. The dean announced the regional convention to be held in Pittsburgh for three days in June and mention was made of the problems of housing, food, transportation and program planning. Mrs. Mildred Reed, chairman of the membership committee, announced that the new directories ordered by our members are available now. She introduced the new members: Joan Brotherton, Mrs. Mary Ann Halterman, Henry Rulii, Mrs. Esther Wright, Reuel Lahmer, Ann Ralston and Gerald Fording.

A joint meeting of the International Festival of Contemporary Music and the National music Teachers' Association is to be held in Pittsburgh Thanksgiving weekend. Included in the program will be a symposium on choir directing problems and recitals of contemporary organ music by some of our members. A period of silence was observed in memory of Walter Renton, former organist of the Edgewood Presbyterian Church. Dean Watkins and Charles A. H. Pearson gave enthusiastic reports on the convention in San Francisco. Harold Schuneman then showed the beautiful Kodachrome slides he had taken on the trip. Dr. Donald Kettling, organist at the East Liberty Presbyterian Church and our host for the evening, conducted the group to the choir-room, where he led a very interesting symposium on choir training and had the members sightread some of the lesser-known modern anthems he uses.—*RUTH PHELPS.*

LYNCHBURG, VA.—The Lynchburg Chapter opened its 1952-53 season at St. Paul's Episcopal Church Sept. 26 with a workshop on Christmas music. Theodore Herzl presided over the workshop, the members acted as a choir and anthems were presented by Mrs. W. H. Hickson, Mrs. T. J. Ingram, Jr., Miss Frances Peters, Mrs. S. H. Williams, Jr., and Mr. Herzl. The dean, Mrs. S. H. Williams, Jr., presented each member present with a booklet containing the list of the present officers and members of the chapter, an outline of the programs for the year, and a brief history of the Guild.—*FRANCES C. PETERS, Registrar.*

News of the American Guild of Organists—Continued

Church Music Conference Draws Group of 115 for Three Days in Cleveland

The first annual conference on church music sponsored by the Northern Ohio Chapter was held at the First Methodist Church, Cleveland, on three successive Mondays, Sept. 15, 22 and 29. The first sessions were held at 5:15 p.m., with a recess for dinner at 6:45 and the concluding sessions at 8. The purpose of this conference was to be of practical help to organists, choirmasters and church officials in the selection and preparation of suitable organ and choral music for the church.

Robert M. Stofer, organist and choirmaster of the Church of the Covenant, Cleveland, opened the series of meetings with an excellent talk and demonstration on the subject "Service Playing." So many suggestions were offered by Mr. Stofer that time ran out and he was asked to return to conclude his portion at the beginning of the third evening. Miss Joy Lawrence, organist and choirmaster of the Rocky River Methodist Church, provided a session in "Guidance in the Choice of Church Music Suitable for the Average Choir." A folder of representative music was made available and the group was able to escort through the suggested numbers. Dr. Farley K. Hutchins, head of the organ department at the Baldwin-Wallace Conservatory of Music, Berea, Ohio, shared his ideas in the selection of music suitable for the smaller organ, carefully using a portion of the four-manual Casavant.

The guest faculty member was Hans Vigeland, organist and choirmaster of the Westminster Presbyterian Church, Buffalo, who brought thought-provoking ideas concerning choirs from their organization to techniques of conducting. For the final session of the conference Mr. Vigeland chose to suggest that volunteers rehearse the choir in the anthems he had selected for perusal—after a week's time for study—with informative criticism and directing suggestions to be provided by him. For demonstration purposes the choir was made up of conference registrants, who were so many in number that the loft was filled to capacity, thus making it necessary to use the minister's area and the first few rows of the congregation to accommodate all.

More than 115 persons registered for the conference, including eight from the Youngstown, Ohio, Chapter who attended each evening after driving sixty-five miles, and members of the Akron Chapter, who drove thirty-five miles. Such an enthusiastic response has indicated that this type of conference should be an annual event in Cleveland.

CYRIL H. CHINN, Dean.

Virgil Thomson Speaks in New York.

A memorable Widor recital, a turkey dinner, some informal business and finally a first-rate speaker on two touchy subjects—these combined Oct. 13 to produce a first meeting of the season of exceptional interest for the New York City Chapter. Opening a series of recitals devoted to the Widor Symphonies, Dr. Carl Wiesemann, at Broadway Tabernacle, played Numbers 1 and 5 with rare insight and feeling. The Meditation of the former, especially, was phrased with poetry and delicacy.

The Town Hall Club provided a gracious setting for the dinner, under the chairmanship of Miss Iris Okin. Dean Harold Heeremans gave a brief outline of things to come. President Elmer, after introducing the daughter of Gerrit Smith, gratefully accepted from her a letter written to her father by Alexander Guilmant. The successful chapter candidates for Guild certificates were then honored by Dean Heeremans and the gathering.

The speaker of the evening, Virgil Thomson, critic of the *New York Herald Tribune*, spoke on "What About the Press?" and on the endless question of upholding musical standards—or, conversely, when and how far to bend under pressure of practical considerations. There were fascinating sidelights on the problems of music editors. Mr. Thomson was such a stimulating speaker

that the open question period could hardly be brought to a close.

LILY ANDUJAR ROGERS.

Santa Barbara Chapter at Work.

The Santa Barbara, Cal., Chapter was reactivated Sunday, Oct. 12, when the organists of the area met at the Unitarian Church for a recital of seventeenth and eighteenth century music played by the organist, Mrs. Merle Bethune Laurabee, on the two-manual Skinner organ. After the recital the group met in the parish-house and the following officers were elected: Dean, Dr. C. Harold Einecke; sub-dean, Charles Gray; secretary, Charles Black; treasurer, Mrs. Emma Lou O'Brien; chaplain, Frater Luis Baldanado. Greetings were read from the national president, S. Lewis Elmer. Meetings were set for the fourth Tuesday of every month and William A. Goldsworthy, organist-composer, will be the chapter's first guest in November. In December we shall have a Christmas party and in January the meeting will be "around the console" to inspect new materials for service music and study playing of hymns and giving leadership to hymn singing. In the spring the chapter plans to present a nationally known artist in recital.

SAN DIEGO, CAL.—The San Diego Chapter was host to the San Diego County choirmasters at a reading clinic of new choral and organ music Oct. 7. The meeting was held at the Thearle Music Company, which furnished the new music for use during the evening. Choir directors and organists alike had an evening of enjoyment giving their vocal cords exercise in sight reading. Guest choir directors were Edward Horton of the First Baptist Church, E. R. Zaloudek, choir director of Kearney High School and soloist at First Church of Christ, Scientist, and Walter Peterson, choir director of the Normal Heights Methodist Church and band and orchestra director at Hoover High. Organists whose reading added an interesting note to the evening were Mrs. Ralph Cuthbert and Barry Hatch.

YOUNGSTOWN, OHIO—The Youngstown Chapter was invited to St. Luke's Lutheran Church Sept. 18 for its first fall meeting as guests with the church choir to hear the Rev. and Mrs. Maynard A. Stull in an interesting review of their European tour last summer. They attended the convention of Lutheran Churches in Hanover, Germany, and also visited other European countries. Beautiful slides taken on the trip were shown, as well as pictures and programs, mementos of the tour. A social hour was enjoyed, with the wives of the church council members as hostesses. We were indeed grateful to Mrs. Hazel W. Buchanan, organist-director of St. Luke's, who included the Youngstown Chapter in the invitation.—JULIA C. SODERBERG, Secretary.

SOUTHWEST MICHIGAN—The Southwest Michigan Chapter opened the fall season with a dinner and program at the First Methodist Church in Kalamazoo Oct. 6. A large group was present for the dinner, with Mrs. Cameron Davis as hostess. Max Newkirk, the new dean, presided at the business meeting, outlining plans for the 1952-53 season. A report on the national convention at San Francisco was given by our delegate, Mrs. Lincoln Dupon of the First Congregational Church, Kalamazoo. An interesting program was presented by four members of the chapter—Mrs. Dupon, Mrs. Davis, Mrs. E. R. Beloof and Mrs. Ralph Seely. Works presented were by pre-Bach and contemporary American composers.—PAUL A. HUMISTON, Registrar.

WATERBURY, CONN.—The Waterbury Chapter opened its season Oct. 8 with a recital by Robert Requa at the Congregational Church of Naugatuck, of which Mr. Requa is organist. Members of the chapter turned out in goodly numbers to hear a fine program beautifully played. Mr. Requa has ample technique and plays with style and mastery of the organ. His program was varied, ranging from Buxtehude and Bach, whose Passacaglia and Fugue was one of the big numbers of the evening, and Franck, represented by his A minor Chorale, to Dupré and Hindemith. The Dupré Prelude and Fugue in G minor was played with authority and verve. After the program the members adjourned to the parish-house for a short meeting, followed by a social hour and refreshments. The program committee has a number of interesting events scheduled for later in the season.—EDWARD K. MACRUM, Dean.

NEW HAVEN, CONN.—The opening meeting of the New Haven Chapter was held Oct. 13 at the chapel of the First Methodist Church parish-house, with the new dean, Eldon Hasse, in charge. Following a brief business meeting a very interesting and instructive talk was given by Miss Pauline Voorhees on her trip to the national convention in San Francisco. Miss Voorhees' talk was in the form of a diary in which she brought out the highlights of the con-

vention and made it seem very real to those of us who were not able to attend. Then the Guild members went over to Battell Chapel, where Luther Noss, Yale University organist, gave a short talk on the new Holtkamp organ and repeated the program which had been given the preceding day. After this the Guild members were taken on a tour of the organ. The Guild was very happy to have with us again Mrs. Claire Smith, former dean, who had been confined to her home with a broken hip since last February. Mr. Hasse, the new dean, comes from Chicago, where he was a past dean of the Illinois Chapter.—LOUISE MATHERLY-FISHER, Registrar.

BRIDGEPORT CHAPTER—The Bridgeport, Conn., Chapter held a meeting Oct. 13 at the First Evangelical and Reformed Church. Mrs. Florence Beebe Hill, organist and choir director of the church, was the hostess. Robert Lenox, the dean, conducted the business session. Miss Phyllis McCurry, program chairman, arranged a panel discussion on "Music in the Church" from the viewpoint of the minister, the laity, the organist and the choir singer. Robert Lenox was the moderator. The members joined in a lively discussion of the subject.—FLORENCE BEEBE HILL, Publicity Chairman.

RHODE ISLAND—The first meeting of the 1952-1953 season of the Rhode Island Chapter was held in the Church of the Transfiguration, Providence, Oct. 7. An informal potluck supper started the evening meeting. The newly-elected dean, Frederick Monks, read a paper entitled "The Eternal Triangle," written by Canon West of New York City. Mr. Monks then introduced Frank Pritchard, a past dean, who presented an interesting review of his summer trip to Scotland, England and Wales. His account of the organs and organists and the handicaps which hinder performance was most revealing. A motion picture of the life of Franz Schubert was shown as the closing feature. The next event will be an organ recital by Huntington Byles of Hartford, Conn., in Calvary Baptist Church, Providence, Nov. 7.—HELEN J. IRONS, Secretary.

NORTHERN VALLEY, N. J., CHAPTER—The monthly meeting was held Oct. 13 at the Reformed Church of Closter, N. J., with the Rev. Thomas Boslooper, minister and an outstanding tenor soloist in his own right, as host. Corliss R. Arnold, A.A.G.O., played the Fugue in G minor by Bach and the Toccata, Op. 59, by Reger. Miss Betty Neumann, soprano, sang "My Heart Ever Faithful," Bach, and Richard Leonard, tenor, sang "If With All Your Hearts," Mendelssohn. The choir of the Reformed Church sang "He Watching Over Israel," by Mendelssohn. Following the program the film "Singing Pipes," produced by Casavant Freres, was shown and brought much favorable reaction from the sixty persons attending this meeting.—MRS. E. W. WINFIELD, Secretary.

AUBURN, N. Y., CHAPTER—The members met Oct. 13 at the home of the dean, Mrs. Leslie Bryant, for the first event of the season. The important business was the planning of a recital by Joseph McGrath, F.A.G.O., prominent organist and composer of Syracuse, N. Y. The date for the recital is Oct. 26 at 4:30 in the First Presbyterian Church. Speaker for the evening was Miss Gladys Gray, a Geneva member who spoke on hymnody. Miss Gray, a member of the Hymn Society of America, invited the members to sight-read new hymns as she played them on the piano. Refreshments were served after the meeting.—ARLENT MORSE, Registrar.

DELAWARE CHAPTER—The Delaware Chapter met Sept. 23. Edward Porter of Wilmington opened his antique museum, called "The Country Cottage," to the members of the Guild. The collection dates back to early days in Delaware and the Queen Anne period. It has taken a life-time to acquire this rare collection of art. From here our chairman, Frederick White, invited us to his home. Dean Sarah Hudson White conducted a short business meeting. Mr. and Mrs. Firmin Swinnerton told us about their trip to Belgium in the summer. Refreshments were served.—CAROLYN CONLY CANN, Registrar.

EAST CENTRAL ILLINOIS—An informal reception for members, guests and prospective members was the opening event of the East Central Illinois Chapter Sept. 29 at the home of Mrs. Harold Iles, Urbana. Mrs. Iles, who is dean of the chapter, outlined the goals for the year and introduced committee chairmen, who summarized their plans and projects. Four members who had attended summer conferences gave reports of their activities. They were Miss Sarah Marquart, who attended Loras Institute of Liturgical Music in Dubuque, Iowa; Mrs. Julia Valentine, who accompanied twenty-five youths to the National Association of Negro Musicians in New York City, and Miss Mildred Brannon and Mrs. Lawrence Taylor, who attended the convention in San Francisco. Mrs. A. L. Wilson and her committee were in charge of the social hour.... The Guild entertained at a reception for Fritz Heitmann and Mrs. Heitmann after his recital Oct. 10 in the auditorium of the University of Illinois. The reception was held in

the parlors of the First Congregational Church on the campus in Champaign. Receiving with the Heitmanns were Professor Russell H. Miles, Professor S. Pettinga and Mrs. Harold Iles. Assisting hostesses and hosts were Miss Mildred Brannon, Kenneth Cutler, Mrs. Ralph Line, Mrs. Lawrence Taylor and Mrs. A. O. Dawson. Mrs. Duane Branigan and Mrs. Lawrence Taylor presided at the refreshment table.—MILDRED K. DAWSON, Secretary.

CENTRAL OHIO CHAPTER—The Central Ohio Chapter met Oct. 13 at the Third Avenue Methodist Church, Columbus, for its annual casserole dinner. The chapter is bringing two guest recitalists—Claire Cocci and Carl Weinrich—to Columbus this season. Arthur Sebastian, chairman of the guest recital committee, reported on the details and urged our support of the recitals, the first scheduled for Nov. 11, when Miss Cocci plays at the First Congregational Church. Ralfred Freytag, seminary student of Capital University, who recently returned from Europe, gave an interesting talk on "Music among the Ruins." The evening was concluded with service music presented by James McGregor and Richard T. Neikirk.—MARIE EALY, Secretary.

MISSOURI CHAPTER—The Missouri Chapter held the first fall meeting of the season at St. Bernard's Catholic Church, St. Louis, Sept. 29, with Walter Purschke as host. An excellent dinner was served. The business meeting followed with reports of the program committee. Entertaining and informative accounts of the San Francisco convention were given by Dean Katherine Carmichael and others in attendance. The treasurer reported that a check for \$75 had been sent to the Dr. Schweitzer fund as a contribution from the annual Guild service in May. The recital committee, with Mrs. Paul Friess as chairman, announced the Catharine Crozier recital Oct. 13 at Pilgrim Congregational Church, St. Louis.... Recently elected officers are—Dean, Miss Katherine Carmichael; sub-dean, Robert R. Heckman; secretary, Benjamin Harrison; treasurer, Herbert Kolkmeyer; registrar, Mrs. Fern O. Kelly. At 8:30 Mr. Purschke, organist and choirmaster of the parish, presented his mixed choir in the "Missa Regina Pacis," a mass in honor of St. Vincent Ferrer, by Pietro Yon. Included in the program was an address and explanation of the parts of the mass by the Rev. Bernard C. Stoltz, J.C.L., priest of the parish. The program was followed by the service of Benediction of the Blessed Sacrament. The chapter anticipates a season of fine programs with the Rev. Paul Bode and committee in charge.—ALICE MAE NOWLAND, Publicity Chairman.

COLORADO SPRINGS COLO.—The Colorado Springs Chapter held the first meeting of the 1952-53 season in the new Remple Memorial Chapel Oct. 14. The meeting was devoted chiefly to business matters and a report from the dean, Ray Berry, on the national convention in San Francisco. Music for Advent and Christmas also was discussed, especially a seeming shortage of cantatas which are really good music but not too ornate or involved for the average church choir or congregation. The chapter announces its program for the season as follows: November, "Acoustics in the Church"; December, "The Place of the Organ in the Service"; January, Eastertide choral and organ music; February, Seminar on Choral Techniques; March, Survey of general choral and organ music; April, Annual dinner meeting of church musicians and their clergymen; May, Lecture demonstration of church music problems; June, General business meeting and election of officers. Special events for the year will include a hymn festival, a choir festival, a liturgical concert in Lent and a possible recital by organists of the local chapter.—GWENDOLYN WOLF, Publicity Director.

PORTLAND, OREGON, CHAPTER—The opening meeting of the Portland Chapter was held at the home of Mrs. Florence Abel Sept. 27. The program committee, consisting of Mildred Faith, Charles Gray, James Strachan and Florence Abel, presented plans for the year. The chapter will sponsor a recital by Catharine Crozier at Trinity Episcopal Church in December. Other plans for the fall include a "Music for Church Service Exchange" at the Central Lutheran Church and the annual pastor-organist dinner in November. A committee also was formed to provide a list of capable substitute organists.—MARY HAZELLE, Recorder.

UTAH CHAPTER—A very interesting evening of musical entertainment was enjoyed by the Utah Chapter at the October meeting. The program was under the direction of Henry Thornton, organist and director of St. Mark's Cathedral, and the event occurred Oct. 10 at the cathedral. The program consisted of a postlude and prelude played by Mr. Thornton and four different groups of songs by the St. Mark's choir. The choir was conducted and accompanied by Mr. Thornton. Prior to the program the Guild members and their guests enjoyed a fine dinner at the Lion House.—MARGIE CROSBY, Registrar.

News of the A.G.O.—Continued

Open House Begins Season in Chicago.

An open house at the Cordon Club in Chicago was held Oct. 20 to begin the new season for the Illinois Chapter. A large group was present. During the "get acquainted" period as the members arrived they were ushered into a side room and interviewed before the microphone of a tape recorder by Robert Glover, a member of the executive committee. Mr. Glover's skill as an interviewer produced an interesting and entertaining recording, and when it was played back before the group later in the evening it was both informative and diverting.

Allen Bogen, the dean, outlined plans for the year. His most important announcement was the fact that monthly luncheon meetings are to be held, the first to take place Nov. 26. An invitation was extended from the Chicago Club of Women Organists to attend a hymn festival to be sponsored by them Oct. 27 at the Chicago Temple. Dr. Max Sinzheimer announced a series of choral workshops to be directed by him.

The speaker of the evening was Dr. Francis Moore, organist of the First Methodist Church of Oak Park. Dr. Moore told many fascinating stories of his experiences as a church organist and his performances in the homes of notable Chicago people. He also gave an interesting account of his travels in Europe and study with Guilmant.

"Highlights and sidelights" of the San Francisco convention were related by James S. Dendy, who reported the convention for THE DIAPASON.

BUFFALO CHAPTER—A joint meeting of Buffalo Chapter and the Lockport Branch was held Oct. 21 in Grace Episcopal Church, Lockport. After the dinner and business meeting Douglas Elliott, A.C.C.O., of the Royal Conservatory of Music, Toronto, gave a recital on the three-manual Skinner organ. His program, which was beautifully played, included: "Psalm 19," Marcello; "Let All Together Praise Our God," Buxtehude; Three Chorale Preludes, Bach; Toccata in F. Bach; "Noel," d'Aquin; Canzona, Karg-Elert; "Outburst of Joy," Messiaen. It was a delight to hear the new men's and boys' choir directed by Cecil A. Walker, A.C.C.O., Ch.M., organist and choirmaster of Grace Church. Their numbers were: "Let All Mortal Flesh Keep Silence," Holst; "Ave Maria," Arkadelt; "O Thou Central Orb," Wood. A large audience enjoyed the entire program.—EDNA L. SPRINGBORN, Secretary.

WASHINGTON STATE CHAPTER—The Washington Chapter held a meeting Oct. 13 at Trinity Episcopal Church, Seattle. Dean Arville Belstad greeted guests from the British Columbia Chapter of the Canadian College of Organists. Two distinguished Canadians were the principal participants on the interesting program. Burton L. Kurth, organist and choirmaster of the Crown United Church and supervisor of music in the Vancouver Schools, spoke on "Choral Methods." Lawrence R. Cludray, F.R.C.O., organist and choirmaster of St. Andrew's-Wesley Church, presented an inspiring half-hour recital on the Trinity Church organ. The chapter members continue to work enthusiastically on their patron-sponsored concert series. The first event presents Fritz Heitmann Oct. 28, at the University Methodist Temple, Seattle. Claire Coci and Robert Baker will appear later in the season.—VERA M. PIERSON, Publicity.

FORT WAYNE, IND., CHAPTER—The Fort Wayne Chapter began the season Sept. 23 with the annual picnic at the Psi Iota Xi house in Franke Park. There was a good

attendance of members and their families. After supper a business meeting was held. Officers for this year are: Dean, Neil Thompson; sub-dean, Mrs. David Gerig; secretary, Miss Kathleen Dietrich; treasurer, Ralph Doctor; board members, Miss Frances Lock, John Yonkmann and Robert Shambaugh.—MRS. W. S. FIFE, Publicity.

CENTRAL NEW JERSEY—The Central New Jersey Chapter held its annual banquet Oct. 6 at Trinity Cathedral in Trenton. Arthur L. Bigelow, famed carillonneur, gave a lecture-demonstration and recital on his chamber carillon of forty-two bells. Mr. Bigelow, a member of the engineering faculty of Princeton University, is known for his work with carillons and is devoting a great deal of time to promoting the art of bell playing. He is now carillonneur at Princeton Graduate College. The program was planned by Dean Albert Ludecke, Jr.—GERTRUDE BERGEN, Registrar.

LONG BEACH, CAL.—The Long Beach Chapter met in the Pacific Coast Club lounge Oct. 14. Gene Driskill, the dean, presiding. A drive for new members was begun and plans were discussed for the big event of the year, a recital by Claire Coci. Announcement was made of the November meeting to be held in the Greek Orthodox Church, the topic to be considered by the priest being "A Study of Greek Liturgy." A Christmas party will unite the A.G.O., the Choir Directors' Guild and the Musical Arts Club. This promises to be a gala occasion for the month of December. A program was presented by S. Raymond Parmelee, organist, and Miss Shirley Madison, pianist.—EDITH M. WYANT, Reporter.

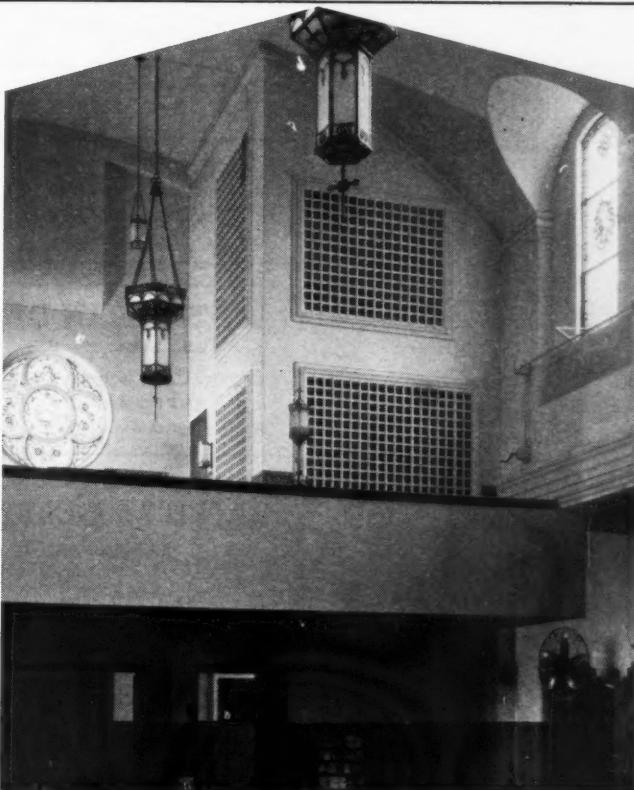
SAN DIEGO, CAL.—The San Diego Chapter had its "kick-off" meeting Sept. 8 with a potluck supper at the Kensington Community Church. The meeting after the dinner was spent in discussion of preliminary plans for the regional convention to be held in San Diego the last of June, 1953. Convention plans were outlined by Dr. Alexander Zimmerman, music coordinator of the San Diego city system, who has been nominated as convention chairman. Marguerite B. Nobles, program chairman, outlined club plans for the year.

YORK, PA., CHAPTER—The York Chapter enjoyed a recital by Marion Senft, a graduate of Houghton College, at the First Methodist Church, York, Pa., Oct. 14. The new dean Adam H. Hamme, S.M.M., organist of Zion Lutheran Church, outlined the programs for the year. Nov. 11 at Wolf's Church S. Paul Lynden will play. Dec. 9 there will be a Christmas dinner party. Jan. 13, at St. James' Lutheran Church, York, Sam D. Horn, Jr., organist, will be heard and Feb. 10 at St. Paul's Lutheran Church a program will be presented by Mrs. Phyllis Lightner, Jr., choir director.—MRS. WALTER W. FUTER.

WILLIAM WATKINS, who was seriously injured in an automobile accident a year ago but who has resumed his concert work, will play a recital at the Vocational School Auditorium in La Crosse, Wis., Nov. 5 and another recital at the State Teachers' College, Winona, Minn., Nov. 6. Both recitals will be played on concert model Hammond electronic organs. No admission charges are to be made and invitations, which will be required for admission, are obtainable from the local Hammond distributors, who are sponsoring both recitals.

REBUILDING OF THE FOUR-MANUAL organ in St. Peter's Church, Harrogate, England, has been completed and the dedication took place Sept. 11, when Dr. William McKie, M.V.O., gave the opening recital. The instrument is of unusual interest, having been originally built by Edmund Schultz, and some of his pipework has been retained in the comprehensive rebuilding scheme by J. W. Walker & Sons, Ltd.

WICKS ORGAN OF THE MONTH



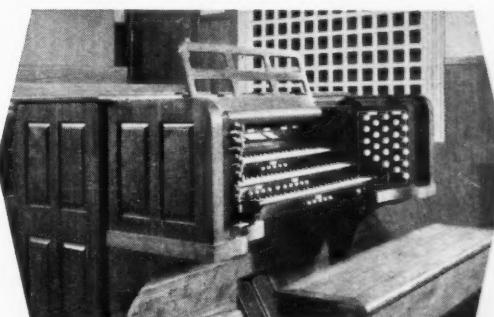
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FRANKLIN COATES, A.A.G.O., L.T.C.L., is organist and choirmaster of the Church of the Transfiguration, better known as "The Little Church around the Corner," in New York City. He has served this noted parish since 1934 and the boy choir which he directs there has become famous because of its many appearances in New York theater productions.

Before going to his present post Mr. Coates was for four years organist of the Church of the Heavenly Rest, New York City. He did most of his organ study under Dr. David McK. Williams. He also studied with Pietro Yon, T. Tertius Noble, Norman Coke-Jephcott and Anne McKittrick. Mr. Coates studied theory and composition at the Juilliard School of Music and took a course in Gregorian chant at the Solesmes Abbey in France. As a boy he sang in the choir of Grace Church, New York City.

Mr. Coates is an established recitalist and has been heard many times at the Church of the Heavenly Rest and other New York churches. At present he is redesigning the organ at the Church of the Transfiguration. The changes will include extensive tonal revision and a new console.

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SHORT COMMUNION SERVICE (in G).....	.20

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MAGNIFICAT AND NUNC DIMITTIS (in A).....	.20	
MORNING AND EVENING SERVICE (in B minor).....		
TE DEUM LAUDAMUS.....	.18	
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OPERA	COMMUNION SERVICE65
BENEDICTUS16 MAGNIFICAT AND NUNC	
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A favorite carol text with a new tune that concludes with a lovely descant for juniors. Well written, suitable also for young people. (SATB & Jr.)

VENITE ADOREMUS..... Searle Wright

A favorite old English carol in a brilliant new setting, lively and original, using the familiar "Mendelssohn" tune as a descant at the climax. (SATB)

JANUARY CAROL..... Robert Crandell

An antidote for the after-Christmas let-down! The traditional text recalls the promise of the Christmas miracle for the coming year. Enthusiastic, lively music. (SATB)

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Music for Christmas and Other New Issues for Choirs Reviewed

By JAMES S. DENNY, Mus.B.

A number of new Christmas issues have been received just in time to mention them before it is too late for anyone to consider them this year. One of the most attractive of these is a number called "Jesus, Little One" (SATB, published by Presser), arranged from Franz Tunder by Roderick P. Thompson, organist of the Baptist Temple in Charleston, W.Va. Tunder was the father-in-law of Buxtehude and preceded him as organist of the Marienkirche in Lübeck. The cantata from which Mr. Thompson made the arrangement is "Ein kleines Kindlein," which appears in the well-known "Denkmäler Deutscher Tonkunst" collection. The arrangement was made because of the need for a Christmas choral number requiring string accompaniment. The string arrangement is as found in the original. Two violins and two violas are suggested, but third and fourth violins may be substituted for the violas since none of the parts descends below the violin range. Violoncellos and string bass may be used to augment the organ pedal part, as was customary in the baroque era. There are short solos for soprano and alto. The music is basically simple but the number is one of unusual beauty. Mr. Thompson has done an exemplary piece of work.

The H. W. Gray Company offers a variety of new Christmas selections. "The Birth of Christ" is an anthem-length suite for mixed voices, by Jean Pasquet, with sections entitled "Prologue," "The Prophecy," "The Nativity" and "The Adoration." The complete suite runs to only ten pages. Mr. Pasquet utilizes well-known and attractive melodies such as "Veni Emmanuel" and "A Virgin Most Pure." There are solos for baritone and tenor. This is an attractive and appealing number and is suitable for a group of any size.

The Gray publications include a number of carols, original and arranged. "Carol of the Little King," by Mary E. Caldwell, is a number for use with youth choirs, requiring only soprano and alto voices. The music is of the "lullaby" variety, in six-eight time. The number is published also for SATB, SSA and SAB. David H. Williams' "Rejoice and Be Merry" is a carol for mixed voices with optional baritone and alto solos. It is a short, lilting number. W. A. Goldsworthy has done a new arrangement for mixed voices of the famous "The Twelve Days of Christmas." Leo Sowerby is responsible for two new versions of "The Snow Lay on the Ground." One is for mixed voices and the other for voices in unison with descant. H. A. Schimmerling's "Holy Infant, Son of Mary," for SATB *divisi*, is a Christmas carol based on a Czech folk melody. A short carol-anthem by Mildred Barnes Royce is entitled "A Christmas Folksong" and uses the text "The Little Jesus Came to Town." J. Sebastian Matthews' "The Little Door" has been arranged for SSA by John Holler. "The Dream of Mary" is a carol by Virginia Lowrance for chorus of women's voices with harp or piano and organ accompaniment. An arrangement of "I Know a Rose-Tree Springing" for TTBB has been made by T. Frederick H. Candlyn. Stanley E. Saxton is the composer of "Carol of the Shepherds," for SSAA. Stanley A. Day's "Jesu, Jesu, Little Son" is a Christmas anthem for mixed voices with youth choir or solo voice. An SAB setting of "All My Heart This Night Rejoices" is the work of W. Glen Darst.

J. Fischer has published an attractive setting of "Love Came Down at Christmas" by Garth Edmundson. The scoring is for SSAATTBB, but aside from the number of voices called for it is not difficult music to learn. "God's Son Is

Born," by Royal Stanton, and "The Advent of Our God," by Claude Means, are from the same publisher. The former is a spirited SATB number with descant for junior choir. The latter is an easy chorus for mixed voices in a rather simple style.

These new publications are available from C. Albert Scholin & Sons, Inc.: "Cypress Tree Carol" (Pennsylvania Dutch), by R. Deane Shure, for SATB; "Watchman, What of the Night," by R. Deane Shure, for SATB; "In the Bleak Midwinter," by Iorwerth W. Prosser, for mixed voices; "Come Thou Jesus," by C. Albert Scholin, for junior and senior choirs, based on the hymn-tune "Hyfrydol."

Paul Christiansen's SATB arrangement of "Song of the Crib" (German, fifteenth century) is published by Augsburg. The same publisher has made available an arrangement of "Away in a Manger" for SATB, by Comfort Hinderlie Dale. A New Year anthem, "God Bless Thy Year," by Claude Means, for SATB *a cappella*, is published by Gray.

The many directors who are in charge of young people's choirs will welcome the publication by the Westminster Press of "Anthems for the Youth Choir," Book I. The editor is W. Lawrence Curry. The selections have been chosen with choirs of junior and senior high school ages in mind. The editor says in the preface:

"The task of producing a satisfactory volume for the teen-age choir has not been easy. Obviously, what would be attractive to the choirs of our larger churches might be too difficult for the smaller church choir. So we have resorted to a compromise. One-half of the book is four-part harmony and one-half three-part (soprano, alto and baritone). These latter arrangements are in good taste and may be used by the larger choirs to very good effect. The three-part numbers constitute the director's solution to the sometimes distressing uncertainty of the changing voice."

The index shows these divisions: General, Advent and Christmas, Palm Sunday and Easter, processional anthems, service music and chorale speech. Among the composers represented are such well-known names as Seth Bingham, J. J. Weatherseed, Carl F. Mueller, Garth Edmundson, Marryott and Lester. The book is worthy of examination by all who may have use for material in this category.

"No Distant Lord Have I" is the title of a new anthem by John Leo Lewis, published by C. C. Birchard & Co. The scoring is for SATB *a cappella*. As is usual with Mr. Lewis' work, the music bears a true relationship to the beauty of the text, which was written by the late Dr. Maltbie D. Babcock. Mr. Lewis has real feeling for choral writing. The anthem is not long and not difficult. It is sure to be effective.

Roderick R. Thompson's anthem arrangement of the famous chorale "Wer nur den lieben Gott lässt walten" ("If Thou but Suffer God to Guide Thee") is strong in character and well written, both as to voice parts and accompaniment. A large choir is required since SSAATTBB is called for toward the end. There are some effective unison passages. The publisher is Presser.

From H. W. Gray comes a new Communion Service by Harold W. Friedell. It is a unison setting in a simple modal style, with an uncomplicated accompaniment. The same publisher has brought out a new anthem by Mr. Friedell, "Come, My Way, My Truth, My Life." This SATB *a cappella* number will be a worthy addition to the repertory of all choirs, but seems especially suitable for boys and men.

"Let All the World in Every Corner Sing" by Robert Baker (Gray), is a fine festival type anthem for mixed voices with solos for baritone, soprano and mezzo-soprano. Searle Wright has written an interesting SATB *a cappella* setting of "Jesus, All My Gladness," the text being a translation of the German "Jesu, meine Freude." The familiar chorale melody is not incorporated. The anthem ends with an obbligato soprano solo.

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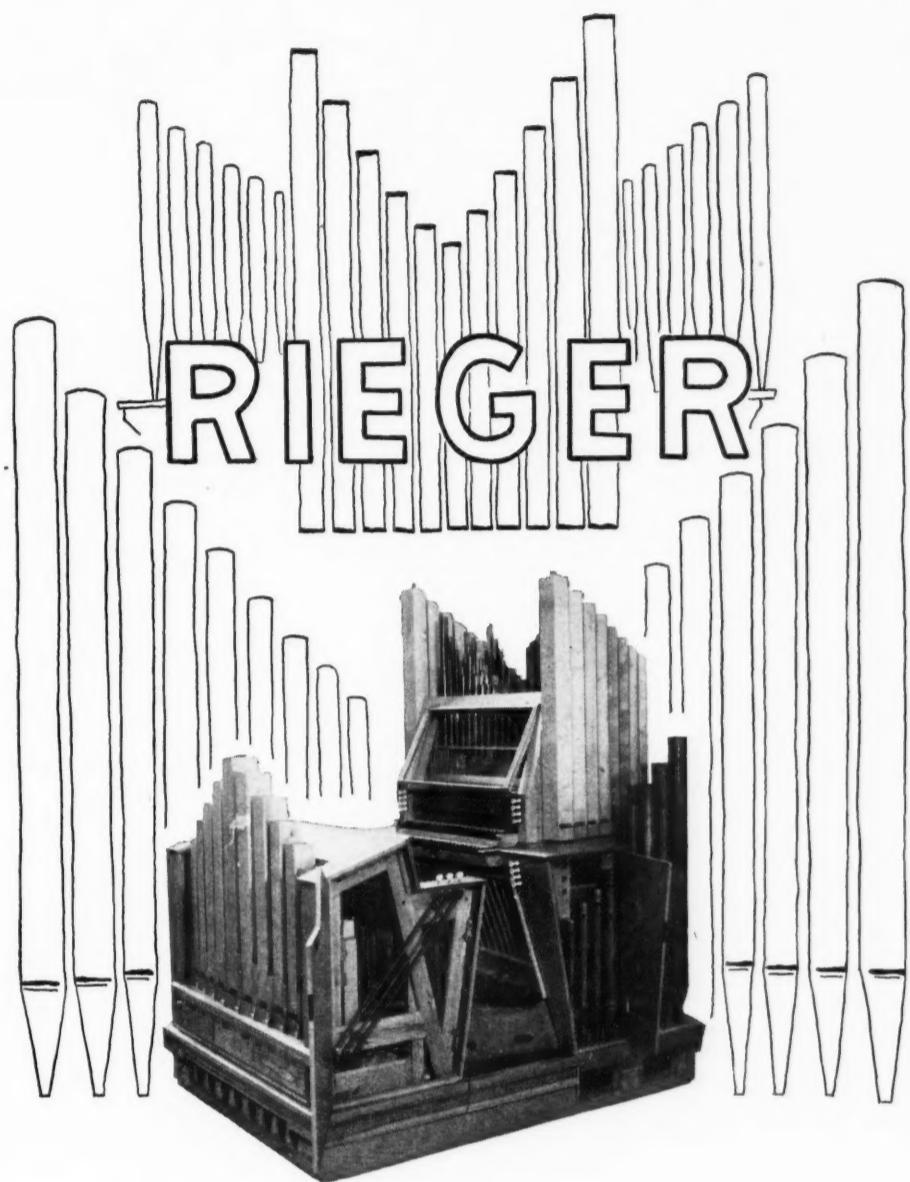
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Items for publication must reach the office of publication not later than the 20th of the month to assure insertion in the issue for the following month. For routine news, recital programs, etc., the closing date is the 15th.

CHICAGO, NOVEMBER 1, 1952.

[Mailing of the monthly issue of THE DIAPASON is scheduled for completion before the last day of the preceding month. Time of delivery to our readers varies according to conditions in the postoffice service. If your copy does not reach you in a reasonable time please notify us.]

Thoughts While Climbing Stairs

About the time this issue reaches our readers this nation will elect a new President and you will cast your ballot for one or the other candidate. What follows therefore cannot be construed as an attempt to influence votes. We have been subjected for several months to oratory—some of it that should not be dignified with that term. The issues of communism, the war in Korea, high taxes, corruption among government officials and the aggressions of labor unions have been discussed by both sides. Whoever may win, we are not letting our hopes become too strong that the situation will improve radically.

The state of the Union certainly could be improved. Aside from the appalling slaughter in Korea we cannot help noticing the stench from the discovery of traitors in high government positions—the fur coats, crookedness in the administration of the income tax, etc. As to organized labor, those who recall the days when the laborer had to work sixty hours a week will realize ample justification for a swing of the pendulum in the opposite direction and will sympathize with the working man in forming unions to represent him. The honest and competent laborer is indeed worthy of his hire; but that hire has increased in many instances to unreasonable proportions when a group of unskilled men, without knowledge of any trade, can paralyze the business of a city to enforce their demands. It has become unbearable when another union can engage in violence and threats of violence, leading, as in Chicago in the last few weeks, to cold-blooded murder. Things have come to a pretty pass when the army lacks the courage to ignore a picket line to pick up material needed in Korea. This one incident should rouse every red-blooded American to indignation.

One is stimulated to some lively thinking as he walks up to the fifteenth floor because the elevator men who are receiving \$77 a week demand an increase which will yield them approximately \$5,000 a year, instead of a mere \$4,000—remuneration which thousands of professional men, after years of college and postgraduate training, would be pleased to earn. The staff of THE DIAPASON had to

do this stair climbing for several days in October—a rather strenuous activity incident to the "class struggle." The result as shown in physical and mental high blood pressure is not lessened if one is devoted to a profession in which salaries seldom are increased and in which there have never been labor troubles or organized demands on employers. It convinces one that church musicians are perhaps too meek a group. Let us hope that their vote is enough of a drop in the bucket to have its effect.

All of the foregoing of course is set down with apologies for trespassing on the preserves of Editor Buhrman, whose diapason—or shall we see "prinzipal"—voice in the wilderness on political matters has sounded forth these many moons in plain language.

Programs Here and Abroad

In its March issue THE DIAPASON published the annual analysis of the preceding year's organ recital programs, made for us by H. H. MacCormack of St. Hubert's, N. Y. In its April issue our English contemporary *Musical Opinion* printed a similar analysis prepared by Stanley Robertson, of programs printed in that journal in the last three years. It remained for an Australian musical publication, *The Canon*, to make a comparison of the two sets of figures.

In its August issue *The Canon* presents side by side the fifteen numbers most frequently appearing on American and English programs. This interesting study shows that Bach's Toccata and Fugue in D minor is first on the list for both countries, while second comes Franck's Chorale in A minor in America and the Bach Fantasia and Fugue in G minor for England. This Bach work is third on American programs. Bach is first on the complete lists for both nations, making up 38.8 per cent of the English programs and 22.6 per cent of the American. Next in order of popularity on this side of the Atlantic are Handel, Franck, Vierne, Mendelssohn and Dupré, while in Britain those who followed in their order were Franck, Wesley, Handel, Whitlock and Purcell. *The Canon* points out that transcriptions of Haydn's works are "surprisingly popular in America, he being ninth on the list. Hindemith, not mentioned in the English list, is sixteenth on the American."

It is of note to find an interest in organ recital offerings that extends to the opposite side of the globe.

BACH RECITAL BY NOEHREN PLANNED BY MENDELSSOHN

Robert Noehren, head of the organ department of the University of Michigan, gave three Bach recitals at Hill Auditorium in October. The last of these, Oct. 19, was the same program played by Mendelssohn Aug. 6, 1840, in St. Thomas' Church, Leipzig. These were the numbers: Fugue in E flat major; Chorale Prelude, "Deck Thyself, My Soul, with Gladness"; Prelude and Fugue in A minor; Passacaglia and Fugue in C minor; Pastorale; Toccata in F.

For his program Oct. 5 Mr. Noehren chose the Fantasie in C minor, three chorale preludes from the "Orgelbüchlein," Prelude and Fugue in G major, Canzona, Trio-Sonata 5 and Fantasia and Fugue in G minor. The program Oct. 12 consisted of these numbers: Prelude and Fugue in E minor; Chorale Prelude, "O Man, Thy Grievous Sin Remoan"; Fugue in G minor; Chorale Prelude, "From God Shall Naught Divide Me"; Prelude and Fugue in B minor; Trio-Sonata 1; Toccata and Fugue in D minor.

PRESIDENT FRED G. HOLLOWAY of Drew University has announced the appointment of Lester W. Berenbroick, B.S., M.S., A.A.G.O., as instructor in church music and organist and choir director of the theological seminary, where he will train also the Drew Seminary Quartet, which will tour the Eastern states. Mr. Berenbroick continues as minister of music of the West End Presbyterian Church of New York City, where he conducts three youth choirs, an adult choir and a quartet.

New Volume for the Organist

"The Organist and Choirmaster," by Charles L. Etherington, published by the Macmillan Company, is, as the author describes it, a "guide for the church musician" and in its 178 pages contains a large amount of advice and information on nearly every phase of the organist's work from how to chant and how to conduct your rehearsals to what to do if the organ over which you preside is an inadequate two-manual on which old age has not laid a gentle hand. As to the latter the author cautions the organist not to be too inconsistent in his demands as the result may be not a new organ, but a new organist.

From what hymns to sing on holy days and special occasions to the best design in choir stalls, useful hints are offered. Avoid showmanship; restrain your "star soloists;" insist on regular attendance at rehearsals; provide separate books for every singer—these are part of Mr. Etherington's advice. Starting with the duties of the choirmaster, organist and chorister, he goes on to suggest appropriate music for holidays, festivals, etc. One chapter describes the music of the church—canticles, psalms, versicles and responses, hymns and anthems—how to select them and how to sing them. Another chapter gives useful tips on equipment and organization, including information on different kinds of organs and how to finance a choir; and, last but not least, there is a section on choir etiquette.

Although written especially with the Anglican and other formal, liturgical services in mind, this book should be helpful to all church musicians and especially those with limited experience. Because Mr. Etherington is an experienced organist, choirmaster and composer of sacred music, he writes with an eye to practical problems.

The author assumes a broad attitude on the subject of electronic organs, to which he devotes considerable space. He summarizes his opinions in these words: "We feel that it would be idle to ignore the existence of electronic organs or to pretend that organists who read these pages may never have to play them. And if we are to recognize them at all we must, without necessarily recommending them, be honest enough to acquaint the organist with their advantages under certain conditions as well as with their disadvantages."

ANNUAL BACH FESTIVAL IN
LOS ANGELES NOV. 15 TO 23

The nineteenth annual Bach festival will be held at the First Congregational Church of Los Angeles, Cal., under the direction of Melvin Gallagher, its minister of music, Nov. 15, 19, 21, 22 and 23. This year, as in years past, the program will feature well-known soloists, guest artists and the cathedral choir of the First Congregational Church. This Bach festival carries the distinction of being the third oldest in the United States, having been established by the late John Smallman, former director of the cathedral choir. The event attracts wide interest throughout the country and particularly in Southern California and the Los Angeles area.

On Saturday, Nov. 15, Bach's cantata "A Stronghold Sure" will be presented by the cathedral choir quartet, the choir, Frances O. Robinson, organist, and Robert P. Prichard, harpsichordist; with Melvin L. Gallagher conducting. Yaltah Menuhin, well-known concert pianist, will also be featured on this evening. Wednesday, Nov. 19, will feature Richard Purvis, organist and master of the choristers at Grace Cathedral, San Francisco. Cantata 53, "Sound Your Knell, Blest Hour of Parting," will be sung by Katherine Hilberg on the same program. Friday, Nov. 21, a concert will be presented by the music department of the Los Angeles city schools, with William C. Hartshorn and Geraldine Healey in charge. These traditional concerts feature approximately 500 children. Saturday, Nov. 22, will be devoted to organ playing by David Craighead, organist and teacher of organ at Occidental College, Los Angeles, and organist of the Pasadena First Presbyterian Church. The Zoellner Quartet, a nationally known string quartet, will be featured, and Richard Robinson will sing Cantata 160, "I Know that My Redeemer Liveth," accompanied by Robert Prichard at the

Looking Back into the Past

Forty years ago the following news was recorded in the issue of Nov. 1, 1912—

Will C. Macfarlane was appointed municipal organist of Portland, Maine, to preside over the large Austin organ, the gift of Cyrus H. K. Curtis. He left St. Thomas' Church, New York, to accept this position.

The Scottish Rite Cathedral of Dallas, Tex., awarded to the Hook & Hastings Company a contract for a five-manual organ to be placed in its new edifice.

Robert Moritz Mohr, for forty years a well-known manufacturer of metal pipes, died late in September in New York at the age of 88 years. He was of German birth and took part in the revolution of 1848 in Berlin. In 1876 he took charge of the metal work for Hilborne L. Roosevelt. Mr. Mohr taught the organ business to his sons, who founded the present firm of Louis F. Mohr & Co.

The Hutchings Company announced the completion of its new factory at Waltham, Mass., which covered six acres.

• • •
Twenty-five years ago the following news was recorded in the issue of Nov. 1, 1927—

The four-manual Kimball organ in the First Congregational Church, Chicago, containing 121 speaking stops and 5,466 pipes, was opened in October.

The Auditorium Commission of Memphis, Tenn., awarded to the W. W. Kimball Company the contract for two organs, the main organ a five-manual.

Lynwood Farnam announced a series of nine recitals for the season at the Church of the Holy Communion, New York City.

Stanley W. Williams joined the staff of the Skinner Organ Company as Pacific coast representative.

• • •
Ten years ago the following events were recorded in the issue of Nov. 1, 1942—

Organists of New York and vicinity to the number of 135 sat down to dinner at Schraff's restaurant on Fifth Avenue Oct. 26 for the first event of the season. The occasion was in honor of Ernest M. Skinner, the veteran organ builder, who reviewed his career in his profession.

The annual report of the choirs of Trinity Methodist Church, Grand Rapids, Mich., where Harold Tower was organist and director, disclosed the interesting fact that in his seven years at Trinity and the preceding twenty years at St. Mark's Episcopal Church Mr. Tower took into his choir and trained 398 boy sopranos.

Caleb Simper, a composer of church music whose works have been in general use for a number of years, died in England. The extent of his popularity is indicated by the fact that approximately 9,000,000 copies of his anthems have been printed and sold in English-speaking countries.

Dr. Reginald L. McAll completed forty years as organist and choirmaster of the Church of the Covenant, New York, Oct. 1.

• • •
harpsichord. Sunday, Nov. 23, the Mass in B minor will be presented by the cathedral choir and quartet, with harpsichord, organ and orchestra.

LESLIE SPELMAN PROMOTED
BY UNIVERSITY OF REDLANDS

Dr. Leslie P. Spelman, professor of organ and theory and organist at the University of Redlands, Cal., has been appointed director of the school of music and division of arts. A member of the university faculty for fifteen years, Dr. Spelman has become an authority and leader in the fields of organ and music teaching. He was graduated *cum laude* from Oberlin College and spent two years studying with Joseph Bonnet and Nadia Boulanger in Paris. He formerly headed the music department at Meredith College in North Carolina.

Professor Spelman has made note of the enlarged facilities for the school of music made possible by the completion of Watchorn Hall in May. Space has been left in the new quarters for a three-manual organ, which will be added soon. Other additions include studio practice rooms, instrumental and choral rooms, and space for two additional practice organs.



Here we are in Berne, Switzerland. Organists and church musicians from the world over meeting together for the first International Congress for Church Music—a United Nations of the organ world. Standing with me in the lower left-hand picture are Flor Peeters of Mechelen, Pierre Segond of Geneva and Gaston Litaize of Paris. The picture to the right shows Flor Peeters and his wife standing next to me with my manager, Roberta Bailey, and our own Camil Van Hulse beside us.

A more beautiful location couldn't have been chosen for the Congress. All around us were the tremendous, glorious Swiss Alps. And it was at the Cathedral, pictured above, with its ever-reaching arches and magnificent grand organ, that I played a concert. At the request of the State Department, I represented the United States. It was my desire to show what we American organists are striving for in our small churches, cathedrals and concert halls.

I say "we" because I know you believe in what I am working toward—creating for the organ, as a concert instrument, enthusiastic listeners who sincerely come for and gain a real musical experience. Just as the instruments of the orchestra are brought together by the conductor to make beautiful music for you, so also can the organ, with all its many resources, produce thrilling and sonorous music.

It was my privilege to represent you at the International Congress. I am looking forward to playing for you for many seasons to come.

VIRGIL FOX

CARL T. FISCHER



CARL T. FISCHER, president of the music publishing firm of J. Fischer & Bro., whose death on Sept. 21 was announced in the October issue of THE DIAPASON, was born in New York City Oct. 3, 1877, and educated at the Christian Brothers' La Salle Academy. Mr. Fischer received private musical training in violin, piano, organ and composition. At an early age he entered the business which had been established by his father, Joseph Fischer, in 1864. On the death of the founder in 1901 Mr. Fischer became treasurer of the firm and he remained in that capacity until 1941, when he was made president.

Mr. Fischer married Mary Herrmann in 1906 and they made their home in Brooklyn, N. Y. He is survived by the widow, four children and six grandchildren. Two sons, Robert J. and Carl G., are connected with the firm.

Mr. Fischer was for twenty years treasurer of the Music Publishers' Association of the United States. He helped to found the American Society of Composers, Authors and Publishers and served as a director of that organization. Mr. Fischer was a communicant of the Catholic Church. At one time he was considered an outstanding tennis player. Another of Mr. Fischer's hobbies was woodworking, in which he was a fine craftsman.

J. Fischer & Bro. was founded in 1864 in Dayton, Ohio, and in 1875 was moved to New York. It was originally established for the publication of Catholic church music. Eventually all forms and types of music were added to its list and the firm is now considered one of the important music publishing houses in the United States. Among the well-known composers whose works have been published by J. Fischer & Bro. are Clokey, Dett, de Maleingreau, Noble and Deems Taylor.

THE TWENTY-EIGHTH ANNUAL meeting of the National Association of Schools of Music will be held at the Palmer House in Chicago Nov. 28, 29 and 30, with preliminary meetings of committees and commissions Nov. 26 and 27. Under the presidency of Price Doyle, director of the Murray State College music department, Murray, Ky., the association will discuss problems of the organization with its representation from 200 leading American music schools.

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New Music for the Organ

By WILLIAM LESTER, D.F.A.

Christmas Suite, "Il Riposo," composed by Philip James; published by the H. W. Gray Company.

The composer of this interesting new set of three pieces provides the following information in his foreword: " 'Il Riposo' is a form of ecclesiastical painting originating in the sixteenth century and developed to great heights by the Venetians and other landscape painters of the seventeenth century. The first movement, 'March of the Magi,' was suggested by the remarkable altar piece of that name by Jan Van Eyck in the Munich Galleries. The chorale, based on an old Roman hymn, 'Urbs Beata Jerusalem,' in the second mode of plainsong, was suggested by the mosaic in the Church of Sant' Apollinare-Novo at Ravenna on the Adriatic Sea, built in A.D. 534. The third movement was suggested by Van Dyck's beautiful Riposo in the collection of Lord Ashburton. In this the Virgin is seated under a tree in an open landscape holding her Child, while Joseph sleeps. In front of the Virgin eight lovely angels dance in a round while four others, seated in the sky, play drum and fife."

With this pictorial suggestion the composer has produced a trio of short pieces that have character and musical appeal. As might be expected of this established composer, the music has genuine beauty, individual approach and literacy. The idioms used are not commonplace, neither are they inchoate or the dissonant messes in which it is the fashion to indulge for lack of anything else to say. For use this Christmas season the suite will prove invaluable.

Choral Fantasy on "St. Magnus," by Camil Van Hulse; published in the Aeolian Series of Organ Music by H. T. FitzSimons Company, Inc., Chicago.

Another fine work for organ from the pen of this prolific composer. Again, as in most of his publications, this is not music for the amateur. It is adult music meant for adults—and that means listeners as well as players. But it is music of high quality, in no way prohibitive in its playing problems or in the message projected to the audience. This particular issue I believe is more straightforward than many of its predecessors. The fine old hymn-tune the composer has elected as his basic theme receives expert treatment at his expert hands. The result is a concert piece of undeniable beauty and effectiveness. For its intrinsic worthiness and showpiece qualities it should be welcomed by all players past the neophyte stage.

"Four Postludes for Organ," by Jean Langlaiss; "Postlude Improvisations in Free Style," by Carl Bloom; published by McLaughlin & Reilly Company, Boston.

Two interesting publications—the first for the expert player, the other for one of restricted or undeveloped technical proficiency. The first, as might be expected, is couched in the acrid idiom of the present-day leaders of French organ writing. In musical content and in expertise of writing the set ranks high. The pieces are short and distinctive. They will not be easy to master, but are well worth the time and energy so expended.

The Bloom set is much more conventional in content and treatment. Written on two staves, pedal is unnecessary or purely optional. Seekers of easy music, short and to the point, melodically attractive, will welcome these eight short pieces.

Folio No. 66 in "Masterpieces of Organ Music," Three organ works by Andrea Gabrieli, edited by Ernest White; published by the Liturgical Music Press, Inc., New York City.

Two Toccatas and a "Pass'e Mezzo Antico" by this historically significant organist and composer are included in this volume. The music has historical interest—Gabrieli (1510-1586) for many years was the famous organist at St. Mark's in Venice, a pupil of Willaert and teacher of Hassler and Sweelinck. But this is music that should appeal to more than the musical antiquity. The three pieces are representative of the work of a great player and writer whose activities affected those who followed him. It is music of appealing color, deft design and eloquence, set out in the fashion and idiom of its time, but of permanent value because of its high quality and sincerity. It is music of high historical significance—and of aesthetic significance today.

"Oremus," Prelude on "Our Father Who Art in Heaven," by Garth Edmundson; Chorale Prelude on "St. Thomas," by John Blackburn; Fugue on GAE, by Norman Coke-Jephcott, and "Two Pictorial Pieces" ("The Trophy," by F. Couperin, and "The Fifers" by d'Andrieu), arranged for organ by E. Power Biggs; published in the St. Cecilia Series by the H. W. Gray Company, New York City.

Four excellent new organ pieces are now issues in the valuable St. Cecilia Series. All are on the short side and of medium difficulty. All are valid musically, even though

they represent varying schools and different approaches to musical creation. Every one will be serviceable as a concert or service piece, with the possible exception of the two Biggs transcriptions. They are concert material *per se*, brilliant scherzos that will be wonderfully put as encores. Both are exquisite examples of the elegance of the old French school.

"Venite Adoremus," Festival Prelude for organ and piano, by Robert Elmore; published by J. Fischer & Bro., New York City.

In good time for the coming Christmas season is this excellent fantasia based on well-loved carol and hymn tunes. Both the organ and the piano parts are set down with expert appreciation for the idioms of the respective instruments; neither part is of any forbidding degree of difficulty. All in all this is one of the most worthy of such works that this reviewer has seen for a long time. The sixteen pages of music deserve wide use this and other Christmas seasons. Fortune is the organist who has a good piano and pianist available for collaboration in the presentation of this new ensemble work.

"Dialogue on a Noel," by Richard Warner; Concert Overture and Chorale, "Alleluia," by Bach, arranged for organ by E. Power Biggs; both titles published in "St. Cecilia Series" by the H. W. Gray Company.

The Noel chosen by the composer of the first-listed piece above is one not too familiar as yet to our ears; it is a modal theme well suited to the kind of treatment given it by the composer. The piece is very simple but should be effective of its type and welcome for service use at Christmas. The Bach extracts come, respectively, from the Christmas cantata, "Unto Us a Child Is Born" (No. 142). No clue is given to the derivation of the other number; it is entirely unfamiliar to this reviewer. Both pieces are exceptionally good of their type, offer little in the way of technical hazards, will appeal to the listener and afford pleasure to the player. For inclusion in new music available for use during the coming holy days nothing could be found more fitting and appropriate.

Welcome to Christmas, carols set for organ or Hammond instrument, by Virginia Carrington Thomas; published by Mills Music, Inc., New York City.

This is music written first for the Hammond, but usable also on the conventional organ. Five of the lesser known carols have been used; each has been given simple treatment—a brief colorful introduction, then simple statement. The very simplicity of this music will endear it to many players. What has been done to these lovely tunes is everywhere in good taste; it is worthwhile music for service use, as well as the home playing which is evidently in the composer's mind. If you are looking for easy but good Christmas music, here it is.

Sacred Concert Duets for piano and organ, published by Lorenz Publishing Company, Dayton, Ohio.

A dozen short pieces arranged for combination of piano and organ. The contents are about equally divided between familiar numbers and new compositions. All of the music in this volume is of the moderately simple grade. It is surprising what high musical values have been retained with this limitation in view. Much of the new material is couched in the form of hymn meditations, thus making it especially valuable for service use.

"Michelangelo," Suite in three movements (published under individual covers), composed for organ by Kenneth Walton; published by Leeds Music Corporation, New York City.

Published in separate numbers, this cyclic work should be welcome for its color and originality. The statuary and paintings of the great Italian artist are what stirred the composer's imagination. The separate titles are (1) "David," (2) "Pilate" and (3) the "Last Judgment." The music is definitely concert material, is of a rather advanced grade of difficulty and uses a chromatic contemporary idiom in dramatic fashion. At the hands and feet of a good player there can be no question but that this colorful essay will register a success. An adequate instrument is a necessity also. The composer lists the suite as an orchestral opus, a version in which its unusual tonal tints should have full play. In this organ issue, both the harmonic and the organic facets are notable and will be highly effective on an adequate instrument.

"Seven Easy Organ Pieces," by Joseph Stricker, for organ or electronic instruments; published by Edward B. Marks Music Corporation, New York City.

This set of pieces contains simple music, well written, idiomatic to the type of instrument in mind. It will make fitting service music where brevity and easiness of playing and comprehension are necessary factors. Music of this type should be especially welcome in the lower grades of the teaching field.

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Nun freut euch, lieben Christen g'mein

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Audio Engineering—August, 1952... "An extraordinarily forceful and versatile organist here plays extremes in music outstandingly well. Excellent playing on an eclectic organ with useful Bach-period stops."—Edward Tatnall Canby

Rochester Democrat-Chronicle—June 29, 1952... "Miss Crozier's Bach is a real joy. The great Passacaglia and Fugue in C minor is given a dramatic performance."—Norman Nairn

The American Organist—September, 1952... "Anyone who thinks men have a corner on organ artistry has never heard Catharine Crozier. From the grandeur of Bach to the pungency of Messiaen, this feminine genius knows how to use a large modern organ to make music that is always expressive, often exciting, but never dull or unmusical. Here's playing that is clean-cut and polished, with registration always colorful and in good taste. Students should welcome these excellent models of interpretation and performance; all music lovers will enjoy the artistry here represented."—Charles van Bronkhorst

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Off the Record—August, 1952... "Catharine Crozier performs this music with well nigh incredible brilliance. The tone is sumptuous, clean and vivid. Intensely romantic expression and beauty, a joy to the ear as played by Miss Crozier."—Paul H. Little

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Saturday Review of Literature—June 28, 1952... "Miss Crozier's star lights up in her playing of French music. Of the Litanies Catharine Crozier makes exciting listening, surely the best performance to date of this popular work. Of the same high caliber are Maleingreau's "Tumult in the Praetorium," and two of Messiaen's compositions. The Dupré is a fascinating thing."—David Hebb

High-Fidelity Magazine—Summer Issue, 1952... "An interesting group of modern organ compositions excellently played by the Eastman School of Music's Catharine Crozier. Particularly notable is the variety of tonal effects required by the music and accomplished by the musician."—Charles Fowler

New York Times—June 22, 1952... "Miss Crozier is an expressive, musicianly performer."

Rochester Democrat-Chronicle—May 18, 1952... "Miss Crozier's meticulous technic is so well-known that comment is not necessary, and with it her sense of color and balance makes this offering a must for lovers of organ music."—Norman Nairn

The American Organist—September, 1952... "These recordings capture everything from a soft whisper to full-organ without noticeable loss of quality or artificial assistance from the engineers. As a whole these three disks are an outstanding contribution to the rapidly-expanding library of fine organ recordings and a tribute to Miss Crozier's artistry."—Charles van Bronkhorst

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ARTHUR V. GOECKLER, for twenty years curator of the organs at Yale University and a popular figure in Connecticut because of his reputation as an organ service expert, is leaving New Haven with his family to settle in Castine, Maine. His resignation from Yale took effect at the end of September and old friends both at the university and among organists and church officers over a large area regret the loss of a friendly character. Both his work at Yale University and his private organ business, which Mr. Goekler developed over a period of years, have been taken over by Aubrey Thompson-Allen, originally a pupil of Henry Willis from 1922 and subsequently a director of Henry Willis & Sons, Ltd., with twenty-seven years' continuous service there until 1949. In the latter year Mr. Thompson-Allen and his family came to America and for three years he was assistant to G. Donald Harrison, president of the Aeolian-Skinner Organ Company.

The large organ in Woolsey Hall, Yale, contains 166 stops, with 12,573 pipes, and had been under the care of Mr. Goekler since 1932. In addition to the instrument in Woolsey Hall, known as the Newberry memorial organ because it was the gift of Mrs. Helen Handy Newberry of Detroit to the university in memory of her husband, John Stoughton Newberry, Yale possesses other fine organs. These include the recently-installed fifty-three-stop Holtkamp in Battell Chapel, two twenty-five-stop organs by Aeolian-Skinner in Dwight Chapel and Marquand Chapel, and several small practice organs in Sprague Hall.

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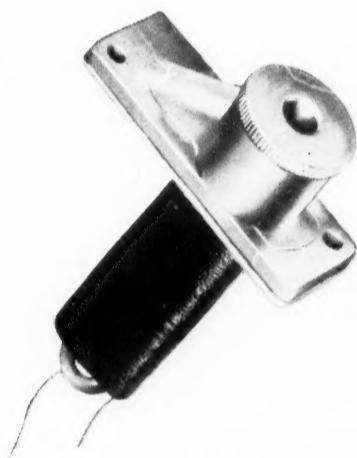
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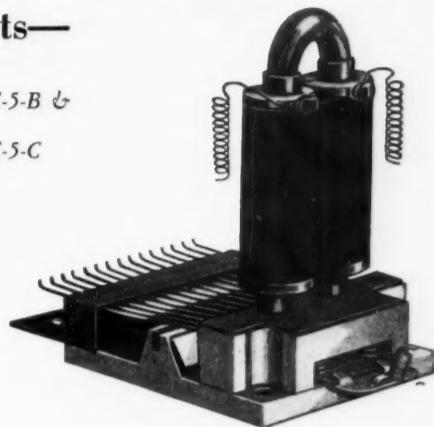


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England Views Bare Organ

A recent circular giving organ news issued by the Organ Club of London contains the following under the heading "News from America":

America is making great strides with the "caseless" organ. Latest illustrations of new installations show detached consoles still encased and looking quite overdressed, surrounded by soundboards, demurely clad about their nether regions, but up topsides sporting row upon row of beautiful naked pipes. And it is a very lovely effect, these beautifully symmetrical (and sometimes studiously asymmetrical) planted pipes, neatly racked, smallest in the front rank, all standing perfectly upright. Clumsy wooden flutes have no place in these graceful clusters, but dulcianas, gemshorns and chimney flutes are much favored for their appearance value. The swell-box is an awkward thing to fit into the new scheme of things. It's more or less on the way out. Better to do without it and confine the music to that which makes no dynamic demands. And while we are making suggestions, there is still much variety of color to be obtained from pipes made from less usual materials, such as copper and brass—or colored plastics. And doorhandle drawknobs with big square shanks are very picturesque. And tracker action will put that wandering console back where it used to belong. But the ultimate refinement, not yet attained, is the restoration of treadle blowing which will impart a genuine seventeenth century wobble to the tone.

THE FIRST ANNUAL festival of contemporary music sponsored by the University Composers' Exchange will be held on the campus of Valparaiso University, Valparaiso, Ind., Nov. 15 and 16. The University Composers' Exchange was organized a year ago under the leadership of Professor Richard Wienhorst to do something about the shortage of good contemporary works.

THE ORATORIO "The Holy City," by Gaul, will be sung by the oratorio choir of the First Baptist Church, White Plains, N.Y., Sunday, Nov. 16, at 4 o'clock. Soloists will be Margaret Wilson, John McCollum and Chester Watson. Elizabeth B. Cross is organist and director.

MISS RUTH A. WHITE, A.A.G.O., organist of the Green Ridge Presbyterian Church of Scranton, Pa., presented her students in "an hour of organ music" Sunday, Sept. 28, at the First Baptist Church. The church

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made available the new organ recently installed by the Schlicker Organ Company of Buffalo, N.Y. Miss Marilyn R. White, soprano, assisted in the program. The organists were: Miss Marcia Masters, Miss Shirley Devans, Mrs. Elda Hardman, Ronald Bevan, organist of Bethania Welsh Presbyterian, and Mrs. Lenore Duncklee, organist of Puritan Congregational. Miss White closed the program with the Boellmann Toccata from the "Suite Gothique."

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2. Chorale	
3. Finale	
Oremus (Prelude on "Our Father").....	Garth Edmundson
Fugue on G A E.....	Norman Coke-Jephcott
Eight Preludes on Southern Hymns.....	Gardner Read

Choral (For S.A.T.B. unless otherwise noted)

The Snow Lay on the Ground.....	arr. Leo Sowerby
Behold I Stand at the Door.....	(S.S.A. or S.S.A.B.) T. Carl Whitmer
Prayer of Humility.....	W. A. Goldsworthy
Jesu, Jesu, Little Son.....	S. A. Day
Communion Service.....	(Modal, in Unison) Harold Friedell
Te Deum Laudamus.....	(Modal) Roger Hannahs
The Birth of Christ.....	Jean Pasquet
God Bless Thy Year.....	(New Year's) Claude Means
Who are These like Stars.....	Richard Warner
O God of Might.....	Bortniansky, arr. Black
A Hymn for Our Time.....	David H. Williams
Spirit of Christ.....	Leland B. Sateren

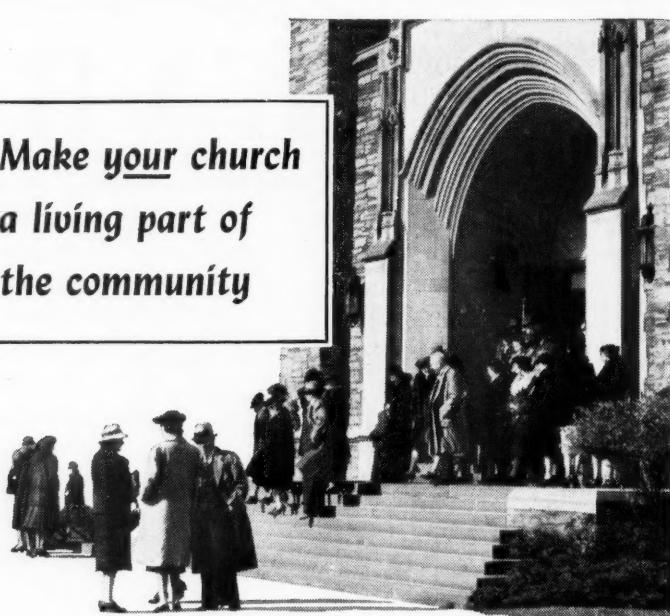
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Ph.D., F.A.G.O. M.S.M., F.A.G.O.

NOVEMBER 1, 1952

—27—

THE DIAPASON

NEW MASS HEARD BY 5,000**IN GRAND RAPIDS SERVICE**

The Catholic Choral Union of Grand Rapids, Mich., under the direction of Joseph L. Sullivan, organist and choir-master of St. Andrew's Cathedral, gave the first Grand Rapids performance of a new mass by Vito Carnevali at an impressive service in the Civic Auditorium Sunday, Oct. 12. The service, attended by nearly 5,000 worshipers, was a solemn Pontifical high mass held in connection with the fifth annual diocesan congress. The celebrant was the Most Rev. Joseph Rancans, D.D., exiled auxiliary bishop of Riga, Latvia, and the sermon was preached by the Most Rev. Francis J. Haas, D.D., Bishop of Grand Rapids.

As bishops, monsignori and clergy entered the auditorium in a colorful procession the choral union sang the hymn of acclamation, "Ecce Sacerdos Magnus," in a setting by Sir Edward Elgar. The musical setting of the ordinary of the mass was Carnevali's "Missa Redemisti Nos, Domine, in honor of the Most Precious Blood."

As a supplementary motet at the offering the choral union sang Carissimi's "Ave Verum."

The proper of the mass was chanted from the "Graduale Romanum" by the choir of St. Joseph's Seminary under the direction of Father John Thome, professor of Gregorian chant at the seminary.

As a prelude to the service Mr. Sullivan played "Adorn Thyself, Dear Soul, with Gladness," by Karg-Elert, and "Preghiera," Ravanello. For the recessional he played "Grand Choeur," Boely.

Carnevali, a contemporary Italian composer, is organist of the Parish Church of St. Anne, Vatican City. At one time he was organist of St. Francis Xavier's Church in New York City.

THE SECOND ANNUAL convocation choir festival, sponsored by the Convocation of San Diego, was held Oct. 12 at St. James-by-the-Sea Church, La Jolla, Cal., under the auspices of the diocesan commission on church music. The Rev. Frederick J. Stevens, chaplain of the Bishop's School, was precentor and Charles H. Marsh, F.A.G.O., was director. Douglas Duncan played the prelude and Frederick S. Andrews, Ph.D., F.A.G.O., played the service and the postlude. These anthems were sung: "Say to Them That Are of a Fearful Heart," Titcomb; "Sing Alleluia Forth," Marsh; "Hail the Day That Sees Him Rise," Caudlyn; "O How Amiable Are Thy Dwellings," Vaughan Williams; "Go Forth with God," Shaw.

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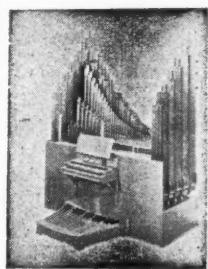
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Programs of Organ Recitals of the Month

Farley K. Hutchins, Berea, Ohio—Mr. Hutchins gave a recital Oct. 26 at the Baldwin-Wallace Conservatory of Music. He played the following: Introduction and Toccata, Walond; "Ein froelich Wesen," Obrecht; "Cancion Religioso," de Cabezon; Variations on "Paduana Hispanica," Sweelinck and Scheidt; Chaconne in G minor, L. Couperin; "Benedictus," F. Couperin; Fugue in D major, Bach; Concerto for organ and brasses, Lockwood; Rondo, Rinck; Air and Variations for the Pedals, Peeters; "Three Fools in Three Moods," Cumbrerworth; Prelude and Fugue on "B-A-C-H," Liszt.

Edwin Arthur Kraft, F.A.G.O., Cleveland, Ohio—For his recital at Trinity Cathedral Oct. 5 Mr. Kraft chose the following numbers: Fantasia from Sonata in D flat, Rheinberger; Scherzo, Hofmann; "Romance" in A flat, Turner; Sinfonia, "We Thank Thee, God," Bach; "Autumn Song," Tschaikowsky-Kraft; Overture in D minor, Matthews; "Still Waters," Weaver; Allegro Maestoso from Sonata in G, Elgar; Preludes on "St. James" and "Thy Life Was Given," Van Hulse; Allegro Appassionato, Dethier; Canabile, Franck; Toccata, de la Tombelle.

Homer Whitford, Boston—For his recital Oct. 7 at McLean Hospital, Waverley, Mass., Mr. Whitford chose: Selections from the "Water Music," Handel; Four Symphonic Movements, Widor; "Song of the Basket Weaver," Russell; Toccata on "Sleepers, Wake," Martin; Lullaby, Whitford; "Comes Autumn Time," Sowerby.

Robert Lodine, Chicago—Mr. Lodine was heard in a recital Oct. 26 at Rockefeller Chapel, University of Chicago. His program: Chaconne in G minor, Couperin; "Recit sur le Pange Lingua" and "Recit de Basse de Trompette," de Grigny; "By the Waters of Babylon" and Prelude and Fugue in B minor, Bach; Sonatina, "In a Placid and Easygoing Manner," Sowerby; Prelude, Fugue and Variation, Franck; "Variations sur un Noël," Angvin; Scherzo, Litataze; "Postude pour l'Office de Compline" and "Deux Danses a Agni Vavishta," Alain; "Desseins Eternelle" and "Dieu parmi Nous," Messiaen.

Sigmund Kvamme, Buffalo, N. Y.—For his recital Oct. 19 at Holy Trinity Church Mr. Kvamme chose the following: Prelude in B minor and Trio-Sonata in E flat major, Bach; "De Profundis Clamavi," Weitz; Scherzo from Symphony 2, Vierne; Three Short Preludes on Norwegian Folktones, Moseng and Pedersen; Variations on a Norwegian Folkture, Nystedt; Fugue from Sonata on the Ninety-fourth Psalm, Reubke.

Harry Wilkinson, F.A.G.O., Philadelphia—Mr. Wilkinson gave a recital Oct. 12 at the Washington Memorial Chapel, Valley Forge, Pa. He played: Introduction, Passacaglia and Fugue, Willan; Prelude for Trumpets, Purcell; "The Cuckoo," d'Aquin; "Romance," Bonnet; Concerto 2, Handel; Arioso, Bach; Toccata, Mulet.

Irene Robertson, Los Angeles—Dr. Robertson gave this program Oct. 5 at the Altadena Community Church: "Te Deum," Langlais; Sonatina in F minor, Viola; Toccata in the Dorian Mode, Bach; "The Reed-grown Waters," Karg-Elert; Introduction and Passacaglia, Reger; "Speculum Vitae," Peeters; Berceuse, Dupré; Toccata, Mulet. Miss Robertson was assisted by Margaret Hindle, soprano.

Mary Schumacher, Westfield, N. J.—Miss Schumacher will give a recital Nov. 14 at St. Paul's Church, Westfield, N. J. She will be assisted by a baritone soloist and a string quartet. The program will include: Three Sonatas for organ and strings and Andante in F, Mozart; Trio-Sonata for organ and strings, Corelli; Pieces for a Musical Clock, Haydn; Concerto 1, in G, Handel.

C. Gordon Wedertz, Chicago—Mr. Wedertz played Oct. 5 at the National Cathedral in Washington, D. C. His program: Toccata and Fugue in D minor, Bach; "Thanks Be to Thee, Lord," Handel; "Piece Heroique," Franck; Sonata 1, Borowski; Prelude and Fugue on "B-A-C-H," Liszt; "The Bells of St. Anne de Beaupré," Russell; Toccata in F major, Widor.

Thomas J. Tonneberger, Toledo, Ohio—Mr. Tonneberger played a program Oct. 19 at the Augsburg Lutheran Church. His numbers: Prelude and Fugue in A major and Arioso, Bach; "Te Deum Laudamus" and "Nun bitten wir den Heiligen Geist," Buxtehude; "Carillon," Roberts; Fantasy on "Ellers," Altman; "Laudamus Te," Mueller.

Herbert B. Nanney, Stanford University, Cal.—At a recital of music by sixteenth and seventeenth century composers at Stanford University Oct. 9 Mr. Nanney played: Fantasy on the Sixth Tone, Gabrieli; Toccata for the Elevation, Frescobaldi; Ricercare on the First Tone, Cavazzoni; "We Pray Now to the Holy Spirit," Buxtehude; "Cantilenas Anglicae Fortunae," Scheidt; Fantasia in Echo Style, Sweelinck; Prelude, Fugue and Chaconne, Buxtehude.

Mr. Nanney gave a Bach recital Oct. 2, as follows: Fantasia in G minor; Chorale hude; Third Movement from Sonata, Elgar;

Preludes, "Praised Be Thou, Jesus Christ," "Sleepers Wake, a Voice Is Calling" and "My Heart Is Filled with Longing"; Prelude and Fugue in B flat major; Largo from Sonata 5; Prelude and Fugue in G major.

Harry A. Christiansen, Cedar Rapids, Iowa—The dedicatory recital on a two-manual organ at Zion Lutheran Church, Ogden, Iowa, was played Sept. 30 by Mr. Christiansen. His program: Allegro Maestoso from Sonata 3, in C minor, Guilmant; Improvisation on "Old Hundred," McKay; Chorale Preludes, "How Brightly Shines the Morning Star," "O Sacred Head, Now Wounded" and "Jesus, Joy of Man's Desiring," Bach; "Fountain Reverie," Fletcher; "Psalm 18," Marcello; "Autumn," Johnson; Toccata and Fugue in D minor, Bach; "Petite Marche Champetre de Noel," Bedell; "Chapel in the Smokies," DeLamarre; Chorale Prelude on "A Mighty Fortress Is Our God," Mueller; "Marche Triomphale," Lemmens.

Harold Heeremans, New York City—The first of Mr. Heeremans' winter series of monthly recitals took place Oct. 12 at the First Unitarian Congregational Church. He played: Prelude and Fugue in E minor and Chorale Preludes, "When in the Hour of Utmost Need" and "Come, Redeemer of Our Race," Bach; Cantabile from Symphony 6, Widor; Sonata 8, in E minor, Rheinberger.

Martin Larsson, Söderborg, Sweden—Mr. Larsson gave a recital Aug. 17 in Söderborg and a feature of the program was his composition for tenor, violin and organ, "Golgatn Talar." Numbers played by Mr. Larsson were: Voluntary, Greene; "Etude de Pendale," Peeters; Toccata, Gigout; "Arielle" and "Romance," Bonnet; "Nordens Ländar," Larsson; Rondo, Couperin; "Carillon-Sortie," Mulet; Andante Cantabile, Widor.

In July, under the sponsorship of the Organ Club of London, England, Mr. Larsson gave recitals at St. Saviour's Church, Holy Trinity Church, St. Mary Magdalene Church and the Church of St. John the Baptist. These recitals were for the benefit of Dr. Albert Schweitzer's hospital in Africa. The program was as follows: Prelude and Fugue in G and Canzona in G, Buxtehude; Toccata, Rosenquist; Passacaglia, Sven Blohm; Two Chorale Preludes, Olsson; Pastorale, Chorale and Fugue, Larsson; "An Old Miss," Lindberg.

Raymond H. Herbek, A.A.G.O., Petersburg, Va.—Mr. Herbek gave a recital Sept. 22 at the West End Baptist Church. His program included the following: Passacaglia in C minor and Chorale Prelude, "O Sacred Head," Bach; "Communion," Purvis; Moderato and Adagio from Sonata 3, Hindemith; Andante Sostenuto from "Symphonie Gothique," Widor; "Suite Gothique," Boellmann.

Bruce E. LeBaron, Albany, N. Y.—Mr. LeBaron chose the following numbers for a recital Sept. 14 at St. Paul's Episcopal Church: Chorale Prelude on the Te Deum, Buxtehude; "Jesus, Joy of Man's Desiring," Bach; Prelude on "Rhosymedre," Vaughan Williams; Chorale Prelude, "The Night Descendeth," Zechiel; "Psalm 19," Marcello; "The Musical Clocks," Haydn; Aria from Suite in D, Bach; "Baroque," Bingham; Fugue in E flat major, Bach.

Walter W. Davis, New York City—Mr. Davis played the following program Oct. 5 at the Church of the Redeemer, Yonkers, N. Y., where he is minister of music: Toccata, Muffat; Triple Fugue in E flat major, Bach; Chorale Improvisation on "Thee Will I Love," Karg-Elert; Chorale in B minor, Franck; Chorale Preludes, "Tallis' Canon" and "Ton-y-Botol," Purvis; "Apparition de l'Eglise Eternelle," Messiaen; "Rosace" and "Tu Es Petra," Mulet.

Robert T. Benford, Peru, Neb.—The dedicatory recital on a Wurlitzer electronic organ at the Presbyterian Church in Humboldt, Neb., was played recently by Mr. Benford. His program was as follows: "Joyful, Joyful We Adore Thee," Beethoven-Larson; Pastorale on "Forest Green," Purvis; "Garden of Gethsemane," Benford; "Come, Ye Thankful People, Come," arranged by Benford; "Jagged Peaks in the Starlight," Clokey; "Song of the Basket Weaver," Russell; "Londonderry Air," Irish; "Suite Joyeuse," Diggle.

Charles Brand, Schenectady, N. Y.—Mr. Brand will give a recital Nov. 2 at the First Methodist Church, North Adams, Mass. He will play: Fantasia and Fugue in G minor and "O Sacred Head Now Wounded," Bach; Gavotte, Martini; "Vision," Rheinberger; Chorale in A minor, Franck; "Lied," Vierne; Prelude, Samazeuilh; "In Summer," Stebbins; "Marche Religieuse," Guilmant.

Alec Wyton, F.A.G.O., St. Louis, Mo.—At his Thursday noonday recitals at Christ Church Cathedral in October Mr. Wyton played these numbers: Fantasia and Fugue in C minor, Bach; "A Mighty Fortress," Buxtehude; Scherzo from Symphony 2, Vierne; Fugue from "Ad Nos ad Salutarem Undam," Liszt; Prelude and Fugue in C minor, Bach; Partita in E minor, Buxtehude; Third Movement from Sonata, Elgar;

Introduction and Passacaglia, Alcock; Toccata and Fugue in F, Bach; March on a Ground Bass, Dohnanyi; "Jesus, My Joy," Reger; Fantasie-Chorale in D flat, Whitslock; "Ah, How Fleeting," Bach; Toccata, Muffat; Canons in C and B minor, Schumann; Meditation, Vierne; Prelude and Fugue in G minor, Dupré; Passacaglia and Fugue, Bach; Pastorale, Franck; Introduction and Fugato, Russell; March, "Crown Imperial," Walton.

Bernard Arand, Chicago—Mr. Arand gave a recital Aug. 24 at St. Peter's Church in Jefferson City, Mo. His program: Trumpet Tune, Purcell; Prelude on the "Ave Verum," Mozart-Biggs; Chorale Prelude, "Sleepers Wake, a Voice Is Calling," Bach; "Ave Maria," Arkadelt-Lisz; "Suite Gothique," Boellmann; "Ave Maris Stella of Nova Scotia Fishing Fleet," Gaul; "I Am Black but Comely," Dupré; "Grand Chœur," Tompkins; "L'Heure Mystique," Bedell; Toccata from Symphony 5, Widor.

R. Cochrane Penick, M.S.M., Columbus, Miss.—The Brookville Music Club presented Mr. Penick in a recital of his own compositions Oct. 11 at the Brookville Methodist Church. His program was as follows: Two Preludes on Welsh Hymns ("Joanna," or "St. Denio," and "Aberystwyth"); Two Chorale Preludes ("Die Tugend wird durchs Kreuz gebliebt" and "Ach Gott vom Himmel stieß darein"); Voluntary on the White Spiritual "Penick"; Voluntary on "Eventide"; Two Chorale Preludes ("Werde munter, mein Gemüte" and "Freu dich sehr, O meine Seele").

Thomas Curtis, Elyria, Ohio—Mr. Curtis was heard in a recital Oct. 12 at the First Congregational Church. His program: "Comes Autumn Time," Sowerby; Chorale Preludes, "Praise to the Lord, the Almighty," "Deal with Me, Lord, after Thy Mercy," "Blessed Jesus, We Are Here" and "A Mighty Fortress Is Our God," Walther; Fugue in E minor, Bach; Toccata, de Mereaux; "Londonerry Air"; Chorale in B minor, Franck; Variations on "Old Hundredth," Bristol; "Harmonies du Soir," Karg-Elert; Intermezzi from Symphony 3, Vierne; "Carillon," Boellmann.

George L. Scott, Pullman, Wash.—Mr. Scott will give the dedicatory recital on the rebuilt Kimball organ at the State College of Washington Nov. 9. The rebuilding was done by Chester A. Raymond. Mr. Scott's program will be as follows: Chorale in E major, Franck; Prelude and Fugue in G minor and Chorale Preludes, "Von Gott will ich nicht lassen" and "Nun komm, der Heiden Heiland," Bach; Sonata 2, Hindemith; Pastorale, Roger-Ducasse; "Fountains," DeLamarre; "Pulcinella," Crandell; Finale in B flat, Franck.

Harry E. Cooper, Mus.D., F.A.G.O., Raleigh, N. C.—A three-manual Standaart organ in Grace Baptist Church, Durham, N.C., was dedicated with a recital by Dr. Cooper Oct. 5. This instrument was described in the Feb. 1, 1951, issue of THE DIAPASON. Dr. Cooper's program was as follows: Trumpet Tune and Air, Purcell; Fantasie in A major, Franck; Preludes on "A Mighty Fortress" and "Now Thank We All," Edmundson; Fugue in D major, Bach; Pastorale from Sonata in D major, Guilmant; Scherzo from Symphony 2, Vierne; "Ornamental Sketch" No. 3, in C minor, Bird; Lullaby, Kreiser; Spring Song, Bonnet.

Reginald W. Martin, Mus.D., A.A.G.O., Siloam Springs, Ark.—The division of music of John Brown University sponsored Mr. Martin in a faculty recital Sept. 28 at the Cathedral Auditorium. He played: Prelude and Fugue in G major, Bach; Sonata in B minor, Guilmant; Introduction and Passacaglia in D minor, Reger; Andante Cantabile and Waltz, Tschaikowsky; "The Storm," Lemmens; First Movement, Second Sonata, Martin; "Samarkand," Douglas; "The Garden of Iram," Stoughton; "Comes Autumn Time," Sowerby.

Frederick Boothroyd, Mus.D., Colorado Springs, Colo.—For his recital Oct. 9 at Grace Church Dr. Boothroyd chose the following: Two Little Preludes and Fugues, Bach; "Up the Saguenay," Russell; Prelude to "Lohengrin," Wagner; "An Irish Fantasy," Wolstenholme.

The Rev. Gerhard R. Bunge, Bellevue, Iowa—Mr. Bunge gave a recital Oct. 5 at Our Lord's American Lutheran Church in Chicago to dedicate a set of memorial chimes. He played these numbers on the Baldwin electronic organ: Sonata in C minor, Guilmant; "The Lost Chord," Sullivan; Andante Cantabile, Widor; Trumpet Tune, Purcell; "O Sacred Head Now Wounded," Bach; "Resurrection Morn," Johnston; "Beautiful Saviour," Silesian Melody; "Jesus, Joy of Man's Desiring," Bach; "Jesus, Still Lead On," Blackburn; "Now Thank We All Our God," Karg-Elert; "Romance," Sibelius; "Prayer" and Toccata from "Suite Gothique," Boellmann.

Shirley Watanabe, Honolulu, Hawaii—Miss Watanabe gave a recital Sept. 28 at Central Union Church. She played: Toccata, Muffat; Chorale Preludes, "Lamb of God, Our Saviour" and "I Call to Thee, Lord Jesus Christ" and Fugue on a Theme of Corelli, Bach; Sonata in F minor, Mendelssohn; Two Intermezzi, Schroeder; Pastorale, Millhaud; Chorale in A minor, Franck.

Mrs. J. E. Stinehart, Mason City, Iowa—A recital was given by Mrs. Stinehart Oct. 5 at the First Congregational Church. She played: Rigaudon, Campra; Sarabande, Handel; Vivace, Bach; First Movement, Sonata 6, Mendelssohn; "Le Soir," Gounod; "Clair de Lune," Debussy; Berceuse, Jarnefelt; Scherzo, Jadassohn; "Autumn Leaves," Esther Stinehart; "Comes Autumn Time," Sowerby.

Eugene M. Nye, Seattle, Wash.—At a recital Oct. 19 at Trinity Parish Church Mr. Nye played: Trumpet Tune and Air, Purcell; "The Fifers," d'Andrieu; "How Fervent Is My Longing" and Fourth Concerto, Bach; "A Tune for the Flutes," Stanley; Overture to the "Occasional Oratorio," Handel; Sonata No. 2, in C minor, Mendelssohn; "Beata Miserere," Boellmann; "Folk-tune," Whitslock; Pastorale and "Toccata Festiva," Purvis.

G. Leland Ralph, Sacramento, Cal.—The dedicatory recital on a two-manual Hillgreen, Lane & Co. organ at the Walnut Grove, Cal., Community Church was played Oct. 12 by Mr. Ralph. He included these numbers: "Psalm 19," Marcello; "Jesus, Joy of Man's Desiring" and Toccata in D minor, Bach; "Musical Clocks" Suite, Haydn; Largo, Handel; "Idyl," Purvis; "The Lost Chord," Sullivan; Cantilena, McKinley; "Urchin Whistling in the Street," Nevin; "Carillon," Vierne.

Warren F. Johnson, Washington, D. C.—Mr. Johnson's pre-service music at the Church of the Pilgrims has included the following: Prelude and Fugue in C, Nepomuceno; Suite for Organ, Gardner Read; Fantasia, Frederick C. Schreiber; "Symphonie d'Apres" ("Media Vita"), Bonnal; Hymn, Largo, "In Memoriam" and Finale, Op. 71, Peeters; Prelude and Fugue in E minor (Cathedral), Bach; "Psalm 18," Dupré; "Suite Evocatrice," Tournemire; "Suite Francaise," Langlais; Fantasia in E minor, Silas; "Entree" and "Benediction" ("Messe de Mariage"), Dubois; "Suite Medievale," Langlais; Four Preludes, Benoit.

Marjorie Jackson, Hattiesburg, Miss.—Miss Jackson was heard in a faculty recital Sept. 21 at the Mississippi Southern College. Her program was: Prelude and "Elevation" from "Suite Medievale," Langlais; "Litaines," Alain; Cantabile from Symphony 6, Widor; Concerto 2, in A minor, Vivaldi-Bach; "Prologue Tragicus," Karg-Elert; Variations on a Noel, Dupré.

Charles Shaffer, Akron, Ohio—Mr. Shaffer gave a recital Sept. 30 at the First Congregational Church under the auspices of the music department of the University of Akron. He played: "Jesus Is Condemned to Death" and "Jesus Dies upon the Cross," from "The Stations of the Cross," Dupré; "Cortege and Litany," Dupré; Chorale in B minor, Franck; "Rhythmic Trumpet," Bingham; Scherzo from Symphony 2, Vierne; "Orientale Sketch" No. 3, in C minor, Bird; Lullaby, Kreiser; Spring Song, Bonnet.

John E. Pfeil, Williamsport, Pa.—The Williamsport Chapter of the A.G.O. sponsored Mr. Pfeil in a recital Sept. 16 at the First Presbyterian Church. His program was as follows: Fugue in C major, Bach; "O World, I Now Must Leave Thee" (two settings), Brahms; Toccata, Muffat; Passacaglia, Bach; "Divertissement," "Lied" and "Carillon de Westminster," Vierne.

Tom Ritchie, Fremont, Neb.—Mr. Ritchie gave a recital Sept. 14 in Wayne, Neb. He played: Allegro and Air from "Water Music Suite," Handel; "A Mighty Fortress Is Our God," Mueller; Gavotte, Martini; "Come, Sweet Death" and "I Call to Thee," Bach; "Blessed Are Ye Faithful Souls," Brahms; Meditation on "Jesus, Lover of My Soul," Ritchie; "Song of the Basket Weaver," Russell; "The Bells of Bergahall Church," Sibelius; "The Squirrel," Weaver; "Now Thank We All Our God," Karg-Elert.

Barbara Jeanne Finch, Fresno, Cal.—Miss Finch played two groups of numbers at an hour of sacred music Sept. 14 in the First Church of Christ, Scientist. She chose: Adagio from Toccata in C and Fugue in G minor, Bach; Andante from "Grande Piece Symphonique," Franck; Allegro Maestoso from Sonata 2, Mendelssohn; "Thanksgiving" and "Romanza," Purvis.

Paul J. Sifler, New York City—Mr. Sifler gave recitals at St. Paul's Chapel, Trinity Parish, Oct. 6 and 16. The latter program consisted of Tournemire's "L'Orgue Mystique," Karg-Elert's "The Reed-grown Waters" and Bach's Toccata and Fugue in D minor. Mr. Sifler played the following Oct. 6: Little Prelude and Fugue in F major, Bach; Aria, Handel; "Romanza," Mozart; Gagliarda, Karg-Elert; "Cavatina," Sifler; "Comes Autumn Time," Sowerby.

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CHARLES DODSLEY WALKER AND WIFE ON TOUR ABROAD

Completing their third summer of concertizing in Europe, Charles Dodsley Walker, organist and choirmaster of the Church of the Heavenly Rest, New York, and his wife, Janet Hayes, soprano, have returned from a recital tour which included twenty-four performances in France and Germany. One of the cities visited was Paris, where they gave a joint recital at the American Cathedral as well as a program at the Institute des Jeunes Aveugles, organized under Jean Langlais' direction and featuring Miss Hayes as soloist in compositions by Langlais and by John Stanley, blind eighteenth century English composer. This program was performed later for broadcast by the Radiodiffusion Francaise.

After these appearances in Paris, Mr. and Mrs. Walker visited in many of the larger cities in the western zone, including Berlin, Hamburg, Bremen, Stuttgart, Munich, giving twenty-one concerts in Germany. Of these seven were organ recitals by Mr. Walker, with a group of Bach arias by Miss Hayes, and the other fourteen were song recitals by Miss Hayes, with Mr. Walker accompanying at the piano. Including various side trips of a sightseeing nature, the couple traveled 5,000 miles within Germany.

The organs Mr. Walker encountered set a record, Mr. Walker reports, in his experience for diversity of resources, both in the mechanical and tonal lines. Bizarre mechanical "aids," in various stages of disrepair, and extremes of tonal design—all upperwork or none—made each recital an experience. The most satisfying organ, he reports, was the three-manual Steinmeyer installed since the war in the St. Markus Kirche in Munich.

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Farley K. Hutchins, head of the organ department at the Baldwin-Wallace Conservatory, Berea, Ohio, has announced a new course at that school leading to the degree of bachelor of music with a major in church music. This course will differ from the regular organ major in that teaching will be included in hymnology, liturgies, surveys in sacred organ and choral literature and advanced choral conducting. The emphasis in organ study will be shifted from the performance from memory of a concert repertory to the practical aspects of service playing and the development of a large repertory of service music.

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The stoplist will be as follows:

GREAT ORGAN.

Gedeckt 16 ft., 68 pipes.
Open Diapason, 8 ft., 68 pipes.
Hohl Flöte, 8 ft., 68 pipes.
Gemshorn, 8 ft., 68 pipes.
Octave, 4 ft., 68 pipes.
Fifteenth, 2 ft., 61 pipes.
Fourniture, 3 ranks, 183 pipes.
Trumpet, 8 ft., 68 pipes.
Tremulant.
Chimes (prepared in console only).

SWELL ORGAN.

Chimney Flute, 16 ft., 68 pipes.
Geigen Principal, 8 ft., 68 pipes.
Stopped Diapason, 8 ft., 68 pipes.
Viola da Gamba, 8 ft., 68 pipes.
Voix Celeste, 8 ft., 61 pipes.
Violina, 4 ft., 68 pipes.
Flute Traverse, 4 ft., 68 pipes.
Piccolo, 2 ft., 61 pipes.
Cornet, 3 ranks, 183 pipes.
Cornopean, 8 ft., 68 pipes.
Oboe, 8 ft., 68 pipes.
Tremulant.
Chimes (prepared in console only).

CHOIR ORGAN.

Viola, 8 ft., 68 pipes.
Concert Flute, 8 ft., 68 pipes.
Dulciana, 8 ft., 68 pipes.
Lieblich Flöte, 4 ft., 68 pipes.
Nazard, 2½ ft., 61 pipes.
Flautino, 2 ft., 61 pipes.
Clarinet, 8 ft., 68 pipes.
Chimes (prepared in console only).

PEDAL ORGAN.

Contrabass, 16 ft., 32 pipes.
Bourdon, 16 ft., 32 pipes.
Gedeckt, 16 ft., 32 notes.
Principal, 8 ft., 32 pipes.
Stopped Flute, 8 ft., 12 pipes.
Choral Bass, 4 ft., 12 pipes.
Trombone, 16 ft., 32 pipes.

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**CLAUDE MURPHREE BEGINS
BUSY SEASON OF RECITALS**

Claude L. Murphree, F.A.G.O., organist of the University of Florida in Gainesville, has begun a busy season of recital work. Mr. Murphree was heard Aug. 31 at the First Baptist Church of Elizabethton, Tenn., where he was sponsored by the East Tennessee Chapter of the A.G.O. He gave a recital Sept. 3 at the First Baptist Church of Scottsboro, Ala., and one Sept. 4 at the Church of the Advent, Birmingham. On Sept. 5 Mr. Murphree appeared at the First Baptist Church of Gadsden, Ala., and he gave a program Sept. 7 at St. Michael's Church, Anniston, Ala. Sept. 8 Mr. Murphree played at the First Methodist Church of Alexander City, Ala.

Mr. Murphree's first recital of the season at the University of Florida was heard Oct. 12. The program was as follows: Prelude, Sarabande and Fugue, Jennings; "The Hours of Burgundy," Jacob; Pastorale, Templeton; "Auvergne," Pasquet; "Whimsical Variations," Sowerby; "Yucca," Billy Mills; "Thanks-giving," Purvis.

Recitals by Mr. Murphree in October were at the Riverside Methodist Church, Jacksonville, Fla., Oct. 21; for the Miami Chapter of the A.G.O. Oct. 25, and at the First Baptist Church of Tampa, Fla., Oct. 7. He will give a recital Nov. 14 at Texas Christian University in Fort Worth.

**CHARLES HENDERSON GOES
TO LARGE ERIE, PA., CHURCH**

Charles Henderson has been appointed minister of music at the Church of the Covenant in Erie, Pa. This large Presbyterian church has about 2,600 members. Mr. Henderson will direct seven choirs and play a four-manual Skinner organ. There are about 300 in the choirs.

Before going to Erie Mr. Henderson was organist and choir director of the First Presbyterian Church of Wilkes-Barre, Pa. While in that city he was also a member of the music faculty of Wilkes College, sub-dean of the Wilkes-Barre Chapter of the A.G.O. and conductor of the Wyoming Valley Oratorio Society and the Singers' Guild of Scranton. In 1951 Mr. Henderson was named "Young Man of the Year" by the Junior Chamber of Commerce of his city.

Mr. Henderson is a graduate of Bucknell University and has done graduate work at the Juilliard School of Music, Columbia University and the Pius X School of Liturgical Music. His organ study was with Ernest White. Mr. Henderson is married and the father of two daughters.

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**MANSFIELD JOHNSON OPENS
ORGAN IN MINNESOTA CHURCH**

Mansfield Johnson, organist and choir master of the Austin Messiah Lutheran Church, Chicago, played the opening recital on the two-manual Möller organ at Marine-on-the-St. Croix, Minn., Sept. 19. He was assisted by Richard Engquist, violinist from Hamline University in St. Paul. This dedicatory recital was the opening event of the eightieth anniversary festivities at Christ Lutheran Church of Marine. Mr. Mansfield played the following compositions: Largo, Twelfth Sonata, Purcell; Fantasia in Echo Style, Sweelinck; "Good News From Heaven the Angels Bring," Pachelbel; Adagio in A minor and Prelude and Fugue, C major (from Master Period), Bach; "Will-o'-the-Wisp," Nevin; Four movements from the Christmas Suite, Alfred Taylor; "Benedictus," Rowley; Hymn Preludes, "Lift Up Your Heads" and "Rise Up, O Men of God," Bingham; "Dundee," Whitford, and "The Whole World Rejoices in the Lord," C. A. Ecklund, a member of Christ Church. The recital was concluded with the Toccata and Fugue in D minor, Bach. Mr. Engquist played a Mozart violin sonata; Arioso, Bach, and a short selection by Debussy. The church, which was recently moved to a new location and completely renovated, is of colonial architecture on a commanding site overlooking the beautiful St. Croix River.

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Instrument Which Was Built by Casavant for Victoria Hall, Westmount, in 1926 Goes into New Catholic Edifice.

St. Theresa's Catholic Church, Sherbrooke, Quebec, now near completion, which will replace the temporary building erected in the middle 1920s, has acquired the large three-manual Casavant organ from the City of Westmount's Victoria Hall in Montreal. This organ was installed in Victoria Hall in 1926 and was designed by Stephen Stoot, technical director of Casavant Frères of St. Hyacinthe. The instrument has forty-three speaking stops, including cathedral chimes, and is a "straight" organ, there being no borrowing or extensions. The choir organ serves as both choir and solo, and is under expression.

This instrument is known for the great beauty of its string chorus, there being nine strings, as well as for a finely-balanced diapason chorus. The scaling is large throughout, producing a fine ensemble. There are five pistons for each manual and five for the pedal. Stopknobs are on wing-type panels and the action is electric throughout. Pressures vary from four and one-half inches on the great to twelve inches for the reeds.

Minor changes in the specification are planned by John F. Lenaghan, organist of St. Theresa's, who is chairman of the Sherbrooke Center, C.C.O. These include the addition of a three-rank mixture in the great and a nazard, 2½ ft., in the choir. An interesting innovation will be three stop tablets which will couple great, swell and choir-solo reeds to pedal only, without the necessity of drawing these stops on the manuals. This feature is employed to advantage in many European organs and gives great flexibility to the pedal organ from a "solo" viewpoint.

Installation was begun in July and the instrument is expected to be ready in November. The resources of the organ are as follows:

GREAT ORGAN.

Double Open Diapason, 16 ft.
Open Diapason, 8 ft.
Violin Diapason, 8 ft.
Hohlföte, 8 ft.
Dulciana, 8 ft.
Harmonic Flute, 4 ft.
Octave, 4 ft.

Fifteenth, 2 ft.
Trumpet, 8 ft.
Mixture, 3 ranks.
SWELL ORGAN.

Bourdon, 16 ft.
Open Diapason, 8 ft.
Stopped Diapason, 8 ft.
Viol de Gambe, 8 ft.
Aeoline, 8 ft.
Voix Celeste, 8 ft.
Flauto Traverso, 4 ft.
Piccolo, 2 ft.
Dolce Cornet, 3 ranks.
Vox Humana, 8 ft.
Oboe, 8 ft.
Cornopean, 8 ft.
Cathedral Chimes (these also on Great and Choir).
Tremulant.

CHOIR ORGAN.

Diapason, 8 ft.
Gross Flöte, 8 ft.
Melodia, 8 ft.
Dulciana, 8 ft.
Viol d'Orchestre, 8 ft.
Viol Celeste, 8 ft.
Quintadena, 8 ft.
Violina, 4 ft.
Wald Flöte, 4 ft.
Flageolet, 2 ft.
Nazard (to be installed), 2½ ft.
Tuba Major, 8 ft.
Clarinet, 8 ft.
Cathedral Chimes.
Tremulant.

PEDAL ORGAN.

Double Open Diapason, 16 ft.
Bourdon, 16 ft.
Gedeckt, 16 ft.
Stopped Diapason, 8 ft.
Octave, 8 ft.
Violoncello, 8 ft.
Trombone, 16 ft.

**CATHARINE CROZIER FIRST
IN SERIES AT CANTON, OHIO**

A recital by Catharine Crozier Oct. 8 was the first in a series at the First Methodist Church of Canton, Ohio. Other recitalists who have been scheduled there are: George Markey, Nov. 12; Jeanne Demessieux, Feb. 11; Richard Ross, April 15; W. Robert Morrison, May 13. Mr. Morrison is the minister of music of the Canton church.

For her program Oct. 8 Miss Crozier chose the following numbers: Variations on a Theme of a Caballero, de Cabzon; "Recit de Tiere en Taille," de Grigny; "Soeur Monique," Couperin; Fugue in C, Buxtehude; Fantasie and Fugue in G minor, Bach; Symphonie Chorale, "Abide with Us, O Saviour," Karg-Elert; "Requiescat in Pace," Sowerby; "Fileuse," Dupré; "Gargoyles," Edmundson; "Le Banquet Celeste," Messiaen; "Litanies," Alain.

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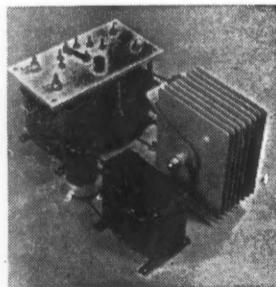
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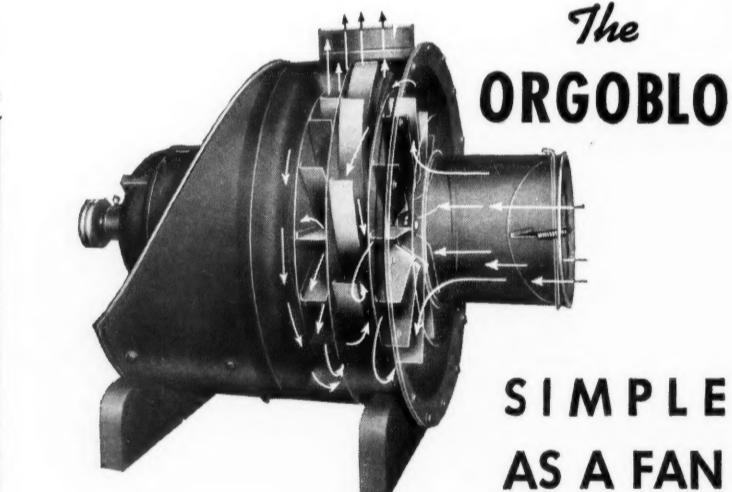
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**PROGRAM OF EARLY MUSIC AT
SOUTH CAROLINA UNIVERSITY**

Professor Robert L. Van Doren of the University of South Carolina presented his seventh annual faculty recital Sept. 28 in Columbia, S. C. He has been making a study of early music for the organ and included complete program notes of these early works.

His program was as follows: "Veni, Creator Spiritus," Dunstable; "Fugue in Epidiatusseron," Joannes Okeghem; "Sūs-vater, Herr Gott," Heinrich Isaac; Magnificat on the Seventh Tone, de Cabzon; Ricercare on the First Tone, Palestrina; Canzone, Luzzaschi; Pavanna, Byrd; Fantasia on the Sixth Tone, Garbrieli; "Gott sei gelobet und gebenedeit," Heinrich Scheidemann; "Praeludium," Tunder; "Les Cloches," Le Begue; "Herr Christ, der einig Gottes Sohn," Johann Krieger; "Allein Got in der Höh sei Ehr," Andreas Arnsdorff; Pastorale, Zupoli; "Ein' feste Burg ist unser Gott," Walther.

Mr. Van Doren was educated at Columbia University and the Juilliard School of Music, where he received the bachelors' and master's degrees. He holds also a fellowship in Trinity College of Music, London, which he received in 1950.

Mr. Van Doren is past dean of the South Carolina Chapter of the American Guild of Organists. Since 1946 he has been the director of the annual junior choir festival in Columbia, which has grown from eighty-five children to 350. In addition to his duties at the university he is

organist and choirmaster at Trinity Episcopal Church and has played recitals in the Southeast. He is chairman of the committee on church music of the Diocese of Upper South Carolina and has served on the faculty of the Sewanee Summer Conference on Church Music.

**JOHN G. METCALF RETURNS
TO LITTLE ROCK CATHEDRAL**

After two years as head of the organ department at Texas Christian University, John Glenn Metcalf has returned to Trinity Episcopal Cathedral in Little Rock, Ark. Mr. Metcalf was organist and choirmaster at the cathedral for ten years on a part-time basis while he was teaching at Hendrix College in Conway, Ark. He will now be full-time organist and choirmaster. While teaching at Texas Christian University Mr. Metcalf also was organist and choirmaster of St. Stephen's Church in Fort Worth. Prior to his work at Hendrix College he was for eight years assistant to Russell Hancock Miles at the University of Illinois.

Mr. Metcalf's study was with Adolph Steuerman, Bess Maxfield, Russell Hancock Miles, Frank Van Dusen, Arthur Poister and Palmer Christian. He is a member of Sigma Chi, Phi Mu Alpha Sinfonia, Pi Kappa Lambda and the American Guild of Organists. For several years he was a member of the board of examiners of the Arkansas Music Teachers' Association and a member of the board of directors of the Arkansas State Symphony Society.

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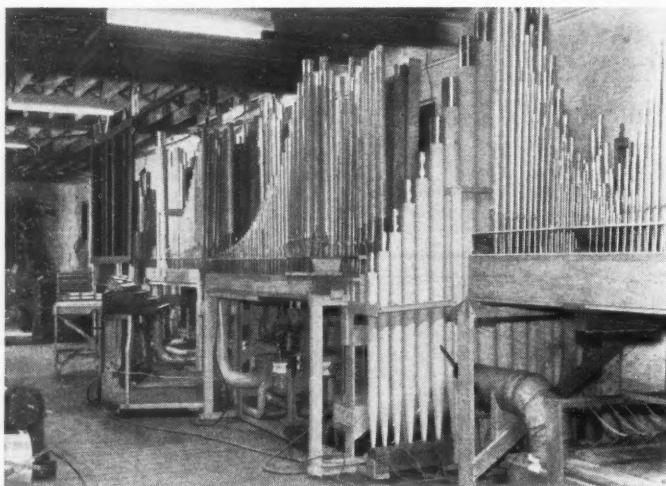
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**SEASON'S PROGRAM LISTED
FOR SANTA BARBARA CHURCH**

Dr. C. Harold Einecke has announced the following schedule of musical events for this season at the First Methodist Church of Santa Barbara, Cal.: Nov. 23, Bach's "God Is My Sun and Shield"; Nov. 30, organ recital; Dec. 7, Buxtehude's "Rejoice, Beloved Christians"; Dec. 14, Christmas portion of "The Messiah"; Dec. 21, David McK. Williams' "Pageant of the Holy Nativity"; Dec. 25, Christmas evensong, sung by 200 voices; January, Mendelssohn's "Hear My Prayer," sung by men and boys; February, Bach's "Bide with Us"; March, Faure's Requiem; May, Parry's "Blest Pair of Sirens."

There will also be monthly organ recitals and a festival for boy choirs, incorporating a number of groups.

**TEMPLE DUNN APPOINTED
TO WESLEY CHURCH IN CAPITAL**

Temple Dunn has entered upon his new duties as organist and musical director of Wesley Methodist Church in Washington, D. C. Mr. Dunn will direct a quartet of solo voices and three choirs. Prior to his appointment to Wesley Church Mr. Dunn held the position at Calvary Methodist Church for five and a half years. He had filled a like post at the Takoma Park Presbyterian Church previously and was

organist at the Chevy Chase Presbyterian Church for a period. He has held offices in the District of Columbia Chapter, American Guild of Organists, and organized its choir library. Formerly he was employed at the Bureau of Standards of the United States.

At Calvary Church Mr. Dunn was succeeded by Charlton Meyer, a student at Curtis Institute, Philadelphia, where he has appeared as soloist with the symphony orchestra as well as with the National Symphony Orchestra in Washington. He was interim organist at the new New York Avenue Presbyterian Church during the recuperation of William Watkins, the regular organist.

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Toronto Centre.

The Toronto Centre opened the season with a special evening Oct. 7 at Calvin Presbyterian Church. This meeting provided an opportunity for the large number of new members received since last season to become acquainted with those of longer standing in an informal atmosphere. Following his introductory remarks, Chairman Gerald Bales called on Dr. Charles Peaker to place before the meeting a proposal for honoring Dr. Healey Willan. It was learned that Dr. Willan has been invited by the St. Cecilia Society of London, England, to be present in November at a performance at which Dr. Willan's choral work "An Apostrophe to the Heavenly Host" is to be sung. The performance is to be attended by the royal family. Unanimous approval was given the suggestion that a recital of Dr. Willan's works be presented at St. Paul's Anglican Church some time prior to Dr. Willan's departure.

Two interesting musical films were shown—the National Film Board's production dealing with Eugene Kash's "Children's Concerts" in Ottawa and "The Tanglewood Story," which indicated the scope of the Berkshire music festival. Between the showings of the films a period of secular choral singing was enjoyed, with George Coutts directing and Russell Crimp accompanying. Though this revealed that an organist's voice is not necessarily of the unpleasant quantity usually implied by the term, it proved, as Mr. Coutts pointed out, that choir leaders in the role of choristers are guilty of most of the faults for which they take their own choirs to task.

The meeting was concluded with the serving of refreshments in the church parlour.

JOHN DEDRICK,
DIAPASON Correspondent.

BRANTFORD CENTRE—The opening meeting of the fall season of the Brantford Centre was held at the home of Mr. and Mrs. George White. Plans were made for the programs of the season. Mrs. Schultz, Miss Muir and Wilian Findlay gave very interesting reports on the annual convention of the C.C.O. in St. Catharines. Presentations of wedding gifts were made to Mrs. W. Crozier and Edward Sweet. G. Sweet making the presentation to Mrs. Crozier and Miss Muir to Mr. Sweet. A social hour was spent.—ELSIE I. SENN, Secretary.

OTTAWA CENTRE—The Ottawa Centre held the first meeting of the 1952-53 season in the Bell Street United Church Saturday evening, Oct. 4. The chief item on the agenda was the report of the C.C.O. convention at St. Catharines. Mrs. Ivy Hewis gave the first part of the report and dealt with the organization behind the running of such a convention. She laid emphasis on the report of the president, Mr. Geen, and particularly the report of his visit to Coventry. B. Robinson reported on the convention for the last two days, drawing attention to the visit of the delegates to Buffalo and Thorold and the various organs which were inspected on the trip. He spoke also of the talk by Dr. Ifor Jones and the choral clinic by our own Fred Silvester. Both these members reported many humorous happenings which do not appear in printed reports. After a short business meeting, at which plans for the season were discussed, the meeting adjourned.—HARRY HILL, Secretary-Treasurer.

OSHAWA AND DISTRICT CENTRE—The first general meeting of the new season was held at the home of Dr. Stanley Osborne at the Ontario Ladies' College, Whitby. Plans for the fall meetings were discussed. George Rapley, chairman of the centre, presented a report on the convention in St. Catharines. The members then moved to the music room, where they formed a choir under the direction of Mrs. J. P. Mangan, former choirmaster at St. Gregory's Catholic Church, Oshawa. Mrs. Mangan led the group in sections of several masses. Accompaniments were played by Mrs. G. K. Drynan, C. H. Osbourn, choir director of the large Salvation Army choir in Oshawa.

they took over as conductor and spoke of the development in the last fifty years of the particular type of music used. It was of interest to members to learn that all the music of the Salvation Army is published by the army and, in most cases, written by its members. John Robertson was the accompanist. After refreshments Dr. Osbourn played a recording of a three-part mass by William Byrd.—MRS. G. K. DRYNAN, Secretary.

HAMILTON CENTRE—The Hamilton Centre presented Gordon Douglas, F.C.C.O., of Burlington in a recital at the McNab Street Presbyterian Church Oct. 5. Mr. Douglas included on his program the "Carillon" by Miss Florence D. Clark, a member of the Hamilton Centre. His audience enjoyed the following numbers, played in a masterly manner: Prelude and Fugue in D, Buxtehude; Toccata, Pachelbel; Chorale in A minor, Franck; "Carillon," Florence Clark; Aria, Peeters; "A Tune for the Flutes," Stanley; Two Preludes on Plainchant Melodies.... A social evening in the form of an indoor wiener roast opened the fall season of the Hamilton Centre Sept. 19 at All Saints' Church parish hall. Games were enjoyed under the leadership of Edgar Sealy-Jones and barber shop harmony was provided by the Delta Quartet.—NORMA PLUMMER, Vice-Chairman.

OWEN SOUND CENTRE—The annual meeting of the Owen Sound Branch was held in the Central United Church Sept. 17 with twelve members and one visitor present. Mrs. Dillon led the group in singing several numbers, with T. Morrison at the piano. The chairman, Mr. Kerslake, then had charge of the meeting until the election of officers took place. Reports were given by the secretary, Miss Reta Marshall, and the treasurer, Mr. Baird. The Owen Sound branch now has twenty-three members. Officers elected for the year 1952-53 are: Chairman, T. Morrison; vice-chairman, K. Vansickle; secretary, R. Marshall; treasurer, W. T. Baird; executive members, A. G. Tucker, H. Oncin, R. Dougherty and V. Kerslake. Executive member in charge of social activities is Mr. Dougherty. Mr. Morrison then took charge of the meeting, first speaking in appreciation of Mr. Kerslake's work as chairman during the past season. The organization plans to continue holding bi-monthly meetings. Tentative plans were made for a city-wide carol service in one of the churches in the Christmas season. The next meeting, which is to be a social one, will be held Nov. 11.

KITCHENER CENTRE—The September meeting of the Kitchener Centre was held Sept. 29 at the home of Lorne Pfug. The feature of the meeting was a résumé of the highlights of the recent convention in St. Catharines. This talk was by John Hopkirk, organist at St. John's Anglican Church. Plans for the season were discussed and these included visits to several Kitchener and Waterloo churches now undergoing renovating and rebuilding, and the sponsoring of a presentation of "The Messiah" in the Kitchener Auditorium by the Philharmonic Choir. Refreshments were served by Mrs. Raymond Massel and Miss Helen Critchison.—ANNA H. HYMMEN, DIAPASON Secretary.

HALIFAX CENTRE—Members of the Halifax Centre and their friends met at Wolfville, N. S., June 16 and enjoyed a program arranged for them by Dean and Mrs. Edwin Collins. In the morning coffee was served at the Wolfville Baptist Church, where the new Casavant organ designed by Dean Collins was inspected. Following this a tour of the district included the "Look Off" at Blomidon and a picnic at Pereau Sands. Dinner was served at the Paramount Hotel. At the annual meeting Mr. Farmer, our chairman, took pride in announcing that \$500 had been remitted from the Halifax Centre toward the B.O.R.F. Officers elected for the year are: Maioland Farmer, chairman; Harold Hamer, vice-chairman; Bernard Munn, secretary; Murray Vandenburg, treasurer; Miss Natalie Little, Dr. Paul Fleming, Joseph MacDonald and Eric Tenant, executive committee.—BERNARD A. MUNN, Secretary.

GALT CENTRE—The Galt Centre opened its season of activities at the home of Mr. and Mrs. Frank L. Haisell Sept. 24. The night of the monthly meeting has been changed from Saturday to Wednesday in an attempt to find a more suitable night for the majority of our members. We enrolled three new members at this meeting. The program of the evening was an address by Mr. Haisell on "Originality of Composition." Mrs. Haisell served refreshments.—CLAUDE P. WALKER.

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Valley Forge Organ Played in Recitals; New Series Is Begun

A number of recitals have been given on the new organ in the Washington Memorial Chapel at Valley Forge, Pa., since its opening June 15 by Dr. Rollo F. Maitland, F.A.G.O. There was a series Wednesday evenings in July and August in which the following organists participated: Frederick Royle, Church of the Saviour, Philadelphia; Catharine Morgan, Norristown, Pa.; Claribel Thomson, Presbyterian Church of Ardmore, Pa.; James Bostwick, Philadelphia; Robert Elmore, Holy Trinity Church, Philadelphia; Chester Norton, Washington Memorial Chapel, Valley Forge, and J. Earl Ness, First Baptist Church, Philadelphia.

Beginning Sept. 7 the American Organ Players' Club is sponsoring a series on Sunday afternoons at 4:30 with the following organists participating: Harry C. Banks, Girard College, Philadelphia; Robert Elmore, Holy Trinity, Philadelphia; C. Robert Ege, Woodland United Presbyterian Church, Philadelphia; Francis Murphy, Jr., Christ Church, Philadelphia; Ernest Willoughby, Church of the Redeemer, Bryn Mawr, Pa.; Harry Wilkinson, Church of St. Martin-in-the-Fields, Chestnut Hill, Pa.; Forrest R. Newmeyer, Arch Street Presbyterian Church, Philadelphia; Karl F. Schmidt, Schwenksville, Pa., and Rollo F. Maitland, Church of the New Jerusalem (Swedenborgian), Philadelphia, and president of the American Organ Players' Club.

FRITZ HEITMANN BEGINS AMERICAN TOUR IN WHEELING

Fritz Heitmann, eminent German organist, opened his October-November American tour at West Liberty State College, Wheeling, W. Va., Oct. 8. A recital, described by most hearers as magnificent, was played on the forty-rank Austin organ installed in 1950.

Professor Heitmann's program was composed chiefly of German music from the classical, romantic and modern periods. For many in the large audience his performance of Max Reger's Sonata in D minor and Hugo Distler's Partita on "Wake, Awake, a Voice Is Calling" were the high spots of the program. Opening with Bach's Prelude and Fugue in A minor, the Heitmann program continued with three other fine examples of German classical compositions—Georg Bohm's Chorale Variations, "If Thou but Suffer God to Guide Thee," Hanff's Chorale Prelude "O God, Look Down from Heaven," and Telemann's Concerto in C minor. Franck's Chorale in A minor, before the Reger sonata, completed the program except for the encores, which included Bach's "Fugue a la Gigue." The critic for the *Wheeling News-Register* described the program as "unforgettable."

Before the recital Professor and Mrs. Heitmann were guests of the Wheeling Chapter, American Guild of Organists, at a dinner on the West Liberty State College campus. During the two days of their West Liberty visit the Heitmanns were entertained by President and Mrs. Paul N. Elbin.

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The Hymn Society at its meeting in New York Oct. 14 had for its special guest Dr. Earl Harper of the University of Iowa, who gave a stirring message on the value and conduct of hymn festivals. Reviewing the early days of the society, which was then regarded familiarly as the "New York" Society, Dr. Harper rejoiced at the transition to its present scope and influence. He continued by saying that its contacts with its country-wide field of action will keep it from becoming parochially minded. It has entered on large areas of service, and proposes to extend them. It still needs specialists, for the basis of good scholarship underlies its activities, but its aim is to be the servant and helper of every worshiper anywhere in the country.

Dr. Harper discussed the benefits of studying the hymnal and the use of its hymns through hymn festivals. At such times, when choirs and people from various churches and denominations meet together, it is impossible to give a new perspective to the contents of any good hymn-book and to sing its treasures at will without being limited to well-known tunes. We must realize, said he, that a thousand people gathered for the purpose can—and will consent to—learn any well-chosen unfamiliar tune with ease. We must continue to provide significant new hymns as in the past. The service of the Hymn Society in this respect has been of the utmost value.

Dr. Harper then reminded us that a hymnal is to be valued primarily from the standpoint of the hymns themselves. It is a book of worship—in truth a "lyric" testa-

ment. Our present collections of hymns do include those which reflect the theology and spiritual vision of days long gone by, but the later poets have added to them and are producing expressions of the spiritual life of this day. Such hymns should be constantly introduced. For this purpose they should first be read, eloquently and by all present. Thus the "burning force" of the words is felt. Then the tune, even if entirely new, can be easily harnessed to the words by using good teaching methods. The reason the average church is so slow to take up a "new" tune is lack of opportunity for learning it.

In concluding Dr. Harper made a plea for a true devotional attitude in the entire service. Let the festival "highlight the common faith." Use only noble material, both words and music, so that the whole group may be lifted by the fervor of the hymns to the spiritual level where "true hearts everywhere their high communion find."

* * *

Last month we recorded the use of the Bible hymn prepared for the celebration of the newly-completed Standard Revised Version of the Bible. We can now supply this hymn with two musical settings for use by churches. It is printed as a substantial four-page folder, its cost being 3 cents in any quantity, and we will mail a sample in a special flat envelope for 5 cents. For Universal Bible Sunday this hymn will be most appropriate.

We are asked repeatedly for sample copies of the Twentieth Century American hymn leaflet, with the comment that it brings together a significant group of modern hymns, nowhere else to be found under one cover.

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H. WINTHROP MARTIN LEAVES CHURCH FOR UNION SEMINARY

H. Winthrop Martin, organist and director of music of the Wellesley, Mass., Congregational Church for the last seven years, has resigned to enter Union Theological Seminary in New York, where he has enrolled for the master of sacred music degree. At the seminary he will study organ with Dr. Hugh Porter. Mr. Martin has been active in the Massachusetts Chapter of the Guild, serving as registrar for the last three years. In 1948-49 he was president of the New England Choir Directors' Guild. On Oct. 1 he assumed his duties as organist and choirmaster of St. John's Episcopal Church in Greenwich Village.

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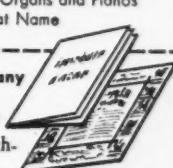
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FOR SALE—AUDSLEY, "ART OF ORGAN Building," de luxe edition, like new, autographed, \$100.00, express collect. "Organ of Twentieth Century," new copy, \$20.00, postpaid. J. C. Andrews, Box 783, Wilmington, Del.

FOR SALE—ONE TWO-MANUAL ROSEWOOD mahogany console, Aeolian, with player action, plus 200 player rolls, with pedalboard. If interested, console is stored at Bangor, Maine. Please write Lawrence Goyette, Corona Hotel, Lawrenceville, Quebec.

FOR SALE—ESTEY TWO-MANUAL REED organ, full thirty-two-note pedalboard, electro-pneumatic action, ten ranks. Ideal for small church or home practice. \$975.00 f.o.b. La Crosse, Wis. Terry's Music Store, 307-309 Main Street, La Crosse, Wis.

FOR SALE—TEN-H.P. MOTOR, BLOWER, generator unit complete. Good condition. Kinetic blower, 2,000 at 10 inches. Two-phase Century motor. U. S. Pipe Organ Company, 125 North Eighteenth Street, Philadelphia 3, Pa.

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REED ORGAN OWNERS—ELECTRIFY your organ with my installation and construction plans and patterns for internal blowers. Also electric tremulant plans. Finch, 266 Sweeney, North Tonawanda, N. Y. [tf]

FOR SALE—THIRTY-FIVE RECONDITIONED organ blowers, ¼ to 2 hp, 3.5-inches to seven-inches pressure. \$60.00 to \$90.00 each. Wicks Organ Company, Highland, Ill.

FOR SALE—16-FT. WOOD VIOLONE, Möller, 32 notes, with chest, 4-inch wind. Address L-15, THE DIAPASON.

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FOR SALE—BOURDON, 61 PIPES; OPEN diapason, 61 pipes; stopped diapason, 61 pipes; vox celeste, 49 pipes; viole de orchestre, 61 pipes; aeoline, 61 pipes; traverse flute, 4 ft., 61 pipes; oboe (reed), 61 pipes; vox humana, 61 pipes; open diapason (smaller scale), 61 pipes; double flute, 61 pipes; melodia, 61 pipes; dulciana, 61 pipes; principal, 4 ft., 61 pipes; flageolet, 2 ft., 61 pipes; tuba, 61 pipes. All the stops on 3½-inch wind. Möller electro-pneumatic console, two-manual, detachable, with bench; 1600 cubic ft. blower with motor, 3½-inch wind, 2 h.p. Chimes, 20 tubes, with action, 440 or 435 pitch. Two tremolos, eight-rank Möller electro-pneumatic chest, six-rank chest, two large bellows, one small bellows, shutters and action; two bass chests, thirty pipes each. All chests on 3½-inch wind. Ten-inch pressure bass chest, 24-note two, 12-note two; single unit chest, 61 pipes. Harp, 49 notes (Deagan). Glockenspiel, 30 bars. Robert R. Schultz, 729 South Main Street, Bangor, Pa.

FOR SALE—MAHOGANY TWO-MANUAL console, bench, pedalboard, Wurlitzer make. No switches, very clean. Price, \$75.00. Five-h.p. Orgobolo, three-phase motor, good shape. \$60.00. Eight-ft. oboe, 61 pipes, 3½-inch pressure; price \$35.00. Set of manual keys for three-manual console, ivory, \$35.00. Standard pedalboard with contacts, \$20.00. Wurlitzer tremolo, \$10.00. Seven hundred chest magnets, very clean, Wurlitzer make, 20 cents each. Wurlitzer sixty-one-note trumpet on eight-inch wind, \$50.00. Two sets of orchestral bells, Wurlitzer and Morton. Each, \$25.00. William D. Manley, 614 Page Avenue, N. E., Atlanta, Ga.

FOR SALE—ONE SPENCER ORGOBLO, like new, 1-h.p. 1165 R.P.M., fans 24½ inches, 5-inch wind, with Century single-phase 1-h.p. motor, 110-220 volts, 60 cycles, 1165 R.P.M. One 10-volt 20-amp. 1150 speed RPM Holtzer-Cabot Electric Company D. C. generator, like new, for above blower set. Highest offer takes both. Write 2201 Miller Road, Flint 3, Mich. Phone 3-2680. [tf]

FOR SALE—FOUR-MANUAL AUSTIN console. Recent model, having many stop tablets and mechanical devices. Specification on request; \$350.00. Two-manual Austin pipe organ, electric action: Open diapason, vox celeste, viole d'orchestre, stopped diapason, flute harmonic, dulciana, bourdon; \$1,550.00. Bernard Blum, 5223 Jefferson, Philadelphia, Pa.

FOR SALE—WURLITZER ORGAN, single manual, electronic, \$675.00 f.o.b. La Crosse. Terry's Music Store, 307-309 Main Street, La Crosse, Wis.

POSITIONS WANTED

POSITION WANTED—INTERNATIONALLY known composer, choral director, concert organist (doctor of music), available for prominent New York or suburban church, as of Nov. 1, 1952. Just returned from European concert tour. Listed in the International "Who Is Who in Music." Address L-8, THE DIAPASON.

POSITION WANTED—ORGANIST-CHOIR director, full-time basis, experienced with professional and volunteer adult and children's choirs, presenting of oratorios, musical vespers, hymn festivals, sacred pageants. Five years with large Protestant church. Address J-11, THE DIAPASON.

POSITION WANTED—ORGANIST-CHOIR director. M.M. degree, experienced with children's and adult choirs, desires full-time position or with teaching privileges. References available. Address L-10, THE DIAPASON.

A.G.O. Regional Convention

WORCESTER, MASS.

HILLIAR RECITAL . . .

Closes Organists' Convention

THE AMERICAN GUILD OF ORGANISTS closed its Southern New England Regional Convention with an organ recital by Edgar Hilliar last night at All Saints' Church.

Organist and choirmaster of St. Mark's Episcopal Church, Mount Kisco, New York, Mr. Hilliar is a brilliant virtuoso. He ranks with the best of the pyrotechnicians and his interpretations are never in poor taste.

His most impeccable interpretation of the evening was Bach's Fantasia and Fugue in G minor. Its effectiveness was increased by its clever placement after two charming airs, one by Loeillet and the other by Arne, which featured different flute qualities with light-textured backgrounds.

CREATES STIRRING EFFECT

The assertive recitative passages of the Fantasia were brusquely punctuated with tone-laden chords creating a stirring effect. The Fugue subject was immediately alive with interest. Its decorative development, involving double-note passages, inserted trills and the like, offered no problem to this artist. In fact, it was the kind of performance that makes Bach stimulating, intellectually and emotionally.

Depending upon your point of view, Mr. Hilliar unloosed his extraordinary virtuosity upon two contemporary exhibitions that exhausted the resources of the magnificent All Saints' Organ. These were Duruflé's Toccata, Opus 5, and the Finale of Langlais' First Symphony.

Mr. Hilliar's program also included an Offertory by Francois Couperin that he translated into a gem of clear diction with rich and varied use of stops. Other works of great beauty were Bridge's Adagio, "Mit freuden Zart", by Pepping, and "Song of Peace", by the same Langlais.

—RAYMOND MORIN

Worcester Daily Telegram, Thursday, Nov. 29, 1951

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